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New Design For Living

Every one in the world knows that Indians bark but don't bite. Indians are good, honest, sentimental folks steeped in their spiritual intoxication and for ages taught to disdain earthly materialism which, they are told, denies to them a good start in the next birth. All Indians go through their present life to get a good certificate for their next birth. They even tolerate their present bondage under the foreigners with a good-natured generosity and console themselves with the thought that their traditional philosophy and spirit can never be enslaved by any rulers or desires. In short, Indians believe in a life of least resistance where the worldly struggle is concerned and when they are not struggling for their daily livelihood under the most slavish conditions, you will find most of them indulging in religious and spiritual exercises beating drums and cymbals and shouting themselves hoarse to catch the ear of the Almighty. In India we call this our daily prayer forgetting that it is the most violent form of self-hypnosis.

Add to this state of country-wide ennui, the contribution of our spiritual leaders who hold daily prayers every evening to remove the small obstacles in our journey towards heaven and imagine what a nation of 400 million imbeciles India has become—a nation in which every one of the 400 millions has to quote instances from his hoary ancestral past in public debates of chivalry, valour, science, arts and other human attributes which distinguish a civilized people.

Scholars talk of the "grandeur that was Ind". But what about the "serfdom which is today?" What about it?

Since its birth, as an habitation of man, this land has never been free. It has always been ruled by someone or other. It has deified good rulers and deposed the bad ones. But under good or bad rulers it has never thrown off the shackles of serfdom. Since the birth of our land Indians have always been slaves. They do not yet know the exact meaning of that beautiful word "Freedom" and seeing the mess they have created for themselves these days, they have precious little chance of knowing its meaning in future. Whatever our great leaders may say, Indians are destined to be slaves for a very long time to come. And that is one reason why I hate every Indian, though I love my country.

This war has brought the white man on the top of the world and while, from Sewagram, Gandhiji issues new edicts of non-violence to wake up the sleeping conscience of the world conquerors, the white man retaliates by inventing the Atomic Bomb designed to hold humanity in terror-stricken subjugation. While Gandhiji's non-violent philosophy raises the individual arm-chair thinker 3,000 feet above sea level—nearer heaven, the ultimate Indian goal—the white barbarian's Atomic Bomb destroys an homeland of thousands so that their new architects may get a virgin field to build up again with larger sowings of greed and exploitation.

While a few can take wings from Gandhiji's philosophy for their spiritual flight towards heaven, millions

Renuka Devi plays a bright role in "Ghulami", a social story of Shalimar Pictures.

have to live on this sordid earth and they need at least one good meal a day to do so. And a million prayers can't secure even one meal for the hungry ones in this cruel world of materialistic exploitation. They have to be taught other effective methods of combating exploitation rather than be asked to indulge in the self-hypnosis of prayer and pseudo-spiritualism.

Our people are in a terrible moral, spiritual and political mess, because of our non-violent philosophy of life. While no one denies that Gandhiji has raised the morale of the people in their struggle for national freedom, it is doubtful whether the philosophy of non-violent spiritual struggle can be effectively harnessed by 400 million people on a mass scale for the ultimate freedom of our country. While every one admires and reveres Gandhiji's own spiritual stature, the old Mahatma must realise that it is not within the pale of the average human being to attain the lofty spiritual stature which is Gandhiji's distinctive quality. If 400 million people could become Mahatmas, India would not be an interesting spot to live in.

The nation wants a constructive, militant philosophy, something which 400 million people can work out with their hands and feet and not with their half-starved souls lost in their hoary spiritual traditions.

People do not want a poetic evening prayer defining the humane duties of a Vaishnav. They want the right plan to dig out their evening meal. Let the prayer be an individual's ceremonial on a full stomach. Let it be a thanksgiving service to the Almighty after a square meal. What Indians want to know is the formula for manufacturing that missing meal which has recently taken a toll of over three-million people in Bengal.

Twenty years ago, the country was swept by a storm called Jawaharlal Nehru. In him the people saw the anxious hope of millions to shape our world to suit modern requirements. But the dynamic Jawahar soon became a party man and a flicker of the spiritual halo of the Mahatma. Today Jawahar goes to the jails like a well-trained lamb, rides tame spotted ponies like a non-violent warrior, hibernates in Kashmir and talks some pseudo-political stuff to soothe the hunger pangs of his millions of countrymen. Instead of going to Bengal to take a census of the dead and dried bones of his people, he has gone to Kashmir to refresh his own. The one-time fire-spitting, volcanic patriot has now become a well-behaved nursery boy. Gandhiji has murdered the militant spirit of Jawaharlal and in doing so the old sage has blasted the only hope of millions.

As long as Mahatma Gandhi chooses to lead our political ambitions, the country has no hope of political freedom. Mahatmaji is waiting for the white man to acquire a conscience, a contraption to which the average white man is a complete stranger. If India has to find its freedom in the conscience of the white man, we may as well give up the search today and resign to an unenviable existence of slavery.

This terrific war has rudely rattled all the old values of life. We need a new design for living if as a nation we are ever to be free. And a new design cannot be given by old men with ancient ideals. The present political deadlock in the country is sapping all our nation's youthful ambitions. The war has ended and the world is already rolling out its new plans of reconstruction. India has no plans, except the ancient one of mass starvation and mass prayer.

The infection of victory has spread even amongst the slaves. Not only are the rulers planning new invasions on old industries but the slaves are also emulating the victors' example by talking of post-war plans in collaboration with their rulers. Slave "experts" have been groping for months in foreign countries for the alien's greedy and blood-thirsty hand with the help of which these "experts" would stab, for the umpteenth time, their much outraged motherland. Almost every industry stands in mortal danger of a foreign invasion in the post-war period. How then can the Indian film industry escape?

The latest news on the film front is that a company known as the "Three Stars Film Co. Ltd." has already been formed in London by some Indians in collaboration with some Englishmen. The Indians are: Mr. D. P. Kaura, the managing director; Mr. Mahomed Ali Currimbhoy, the technical director; Mrs. G. M. Calcuttawalla and Hussein F. Currimbhoy as directors. The Englishmen are: Sir Francis Price, Chairman who is also the Chairman of the wealthy Unico Corporation and Mr. Sydney Bux as technical director.

Listen to what Mr. Kaura says about his plans: "Our British associations guarantee us the fullest co-operation in this country. For the time being our head office will be in London. We intend to make pictures of universal interest with Indian background and we shall also en-

In this blind beggar's pose, Kanan leads Krishnakant in "Ban Phool", a picture of P. R. Productions of Calcutta.

courage a wide distribution in India of British-made pictures—one of the aims of the new company will be to increase the number of cinema houses as rapidly as possible with the primary target of 6000 cinemas."

I admire Mr. Kaura's frankness in admitting that British pictures will be given a push by building theatres on a large scale.

Here is what two important leaders of the Indian film industry think about the new company floated in London.

Says Rai Bahadur Chuni Lall, the President of the Indian Motion Picture Producers' Association: "Out of the 1,600 picture houses in this country hardly 200 show exclusively British pictures. British producers naturally would like a bigger share in the post-war picture boom that is sure to follow in this country when millions of soldiers whom war has made cinema-minded return to their homes.

"There is no doubt that after the war the demand for Indian pictures will greatly increase. The present move may be either to step into the field of production, or to establish more cinemas for showing British pictures. Either way it is against the interests of the Indian film industry and I for one will strongly oppose it.

"As for the Indian gentlemen who are reported to be associated with the London project, I do not think they have any experience in, or any connection with, the Indian film industry."

Said Sardar Chandulal Shah, a former President of the Association: "This move is certainly unwelcome to those of us who are interested in the development of the film industry along national lines.

"To set up theatres in association with Indian capital ostensibly to show Indian pictures and then to use them to exhibit British pictures is likely to harm the Indian industry. Indian picture houses must be used primarily to show pictures produced in India with Indian capital."

That is all these slave leaders can say. They can't do anything more, more so because their own countrymen are involved in the project of ruining our indigenous film industry.

I had warned about this long ago. Our film industry will be invaded not only by the British but also by the American film interests. And the American plans are four times bigger than the British and with some leading Indians of our industry participating in them.

Here is how the other free nations of the world are meeting the Hollywood post-war invasion on their local industries.

The Hayes Office in New York says that some 58 Governments have already established quotas or otherwise restricted Hollywood films in their lands.

Argentina has imposed a tax upon all American film company earnings. One Hollywood Company received a bill for 525,000 dollars (Rs. 16,25,000). All paid import duties.

In France, General de Gaulle has limited the American films to 40 annually—about one-fourth of the pre-war number, inspite of the Yankee Lease and Lend help to France.

Brazil has decreed that 40 per cent. of the newsreels shown there shall be Brazilian. Spain has placed restrictions on foreign film imports and has threatened an ad-valorem tax. Several Hollywood producers have already abandoned their efforts to do business there.

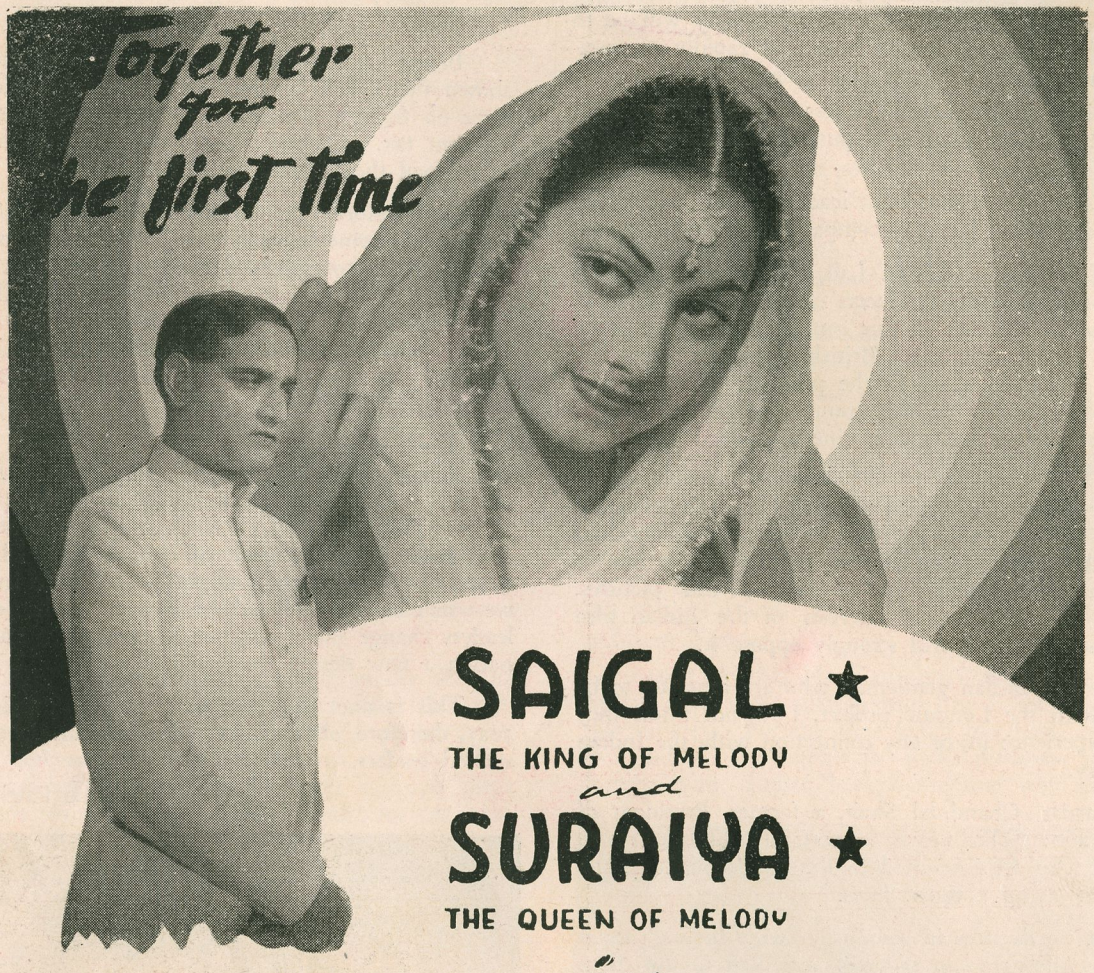
Even before 1939, prior to the war, 58 countries maintained some controls on American films. A state department report showed that, of these 58 countries, 26 were in Europe, 11 in Latin America, 10 in British Commonwealth, 6 in the Far East and 5 in the Near East. This is what free countries can do to stop foreign invasion on their industries—a privilege denied to a nation of 400 million slaves.

Our film industry has not a dog's chance in the post-war world with such terrific competition. Apart from political reasons there are many other domestic ones which all contribute to forecast a dark and dismal future for our film industry. We shall, of course, have films, Indian-made films—just like Sunlight Soaps made in India, but we won't have an Indian film industry, unless our political leaders change their ways of life overnight and give our nation a new design for living.

This is one supreme occasion for praying. Let us pray, therefore, all that devoted slaves can do against their deified leaders.

Baburao Patel.

A polished artiste, Rajkumari Shukla makes "Ghulami" a boisterous hit.



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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

MAGISTRATE OSCAR BROWN!

In Mr. Oscar Brown, our Chief Presidency Magistrate, we have a smart judicial officer, whose judgment on at least one aspect of life, does not seem to be quite judicious.

Recently, while trying a theft case in which an actress was involved, the learned magistrate is reported to have remarked: "What more can the complainant (the husband of the accused) expect by marrying an actress?" That is rather a sweeping observation stigmatizing the acting profession, and coming as it does from our Chief Presidency Magistrate the remark becomes all the more insulting to the several educated ladies who are working on the stage and the screen.

While educated film and stage patrons all over the country are praying for more educated and cultured talent for the stage and the screen, here is an old, orthodox-minded magistrate, sitting in a carved chair with the photo of the King Emperor hanging behind, airing his Solomonic wisdom on a subject about which he must know very little indeed.

We invite Magistrate Brown to come with us and meet personally some of our film actresses like Mrs. Devika Rani Rai, Begum Durga Rashid, Mrs. Shobhana Samarth, Mrs. Leela Gvalani, Mrs. Vanmala Sawant and many others, all educated women, and after talking with each for an hour realise his sad mistake in making a sweeping, injudicious remark on a profession of which he knows precious little.

A man in the responsible position of Mr. Brown is least expected to pass so grave an opinion in such a frivolous manner, more so when he has no evidence to support his contention. One swallow does not make spring and Mr. Brown should have been more judicious in his comment seeing that it is his sacred profession to be a judge—and an impartial judge at that.

The least that Gentleman Oscar Brown can do is to submit an unconditional apology to those numerous cultured and educated ladies who have devoted their lives to this art of film-making and who have been unnecessarily insulted by the inner prejudices of a highly placed judicial officer.

After all an admission of a hasty mistake always constitutes a noble gesture towards the innocent victims. Or doesn't it Mr. Brown?

FILM STARS AND RACING MARES!

How would the Maharanis of our Native States like to find their names given to racing mares or to pet bitches belonging to some wealthy Bania? We are sure they would lose their appetite for days. Sometime back a Muslim sportsman named his mare after the favourite mistress of an Indian Maharaja. For years the Maharaja sulked with the Muslim sportsman and even after the mare had lost one of her racing legs, the doting prince is reported to have offered a huge price to buy off the mare. But by this time the Muslim sportsman had started getting a kick out of the whole affair. In one of the numerous sallies he is reported to have said: "Your Highness, my mare is useful for breeding. Yours is not. She has too much disease." The Maharaja has never excused that Muslim sportsman for this cruel dig.

When the princes are so touchy and hyper-sensitive about their mistresses, how much more would they feel if other race-horse owners suddenly took it into their heads to name all the racing mares after the different Maharanis?

Yet strangely enough we find some Maharajas naming their mares after our film stars. Is it because these women are film stars that their names have become public pro-

Inspite of Para showing herself with so much sympathy Arif does not seem to be impressed in "Chhamia", a Protima picture.

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perty? Our film stars have as good names as the Maharanis and some of them have better ones than some of the Maharanis we see on the race-course.

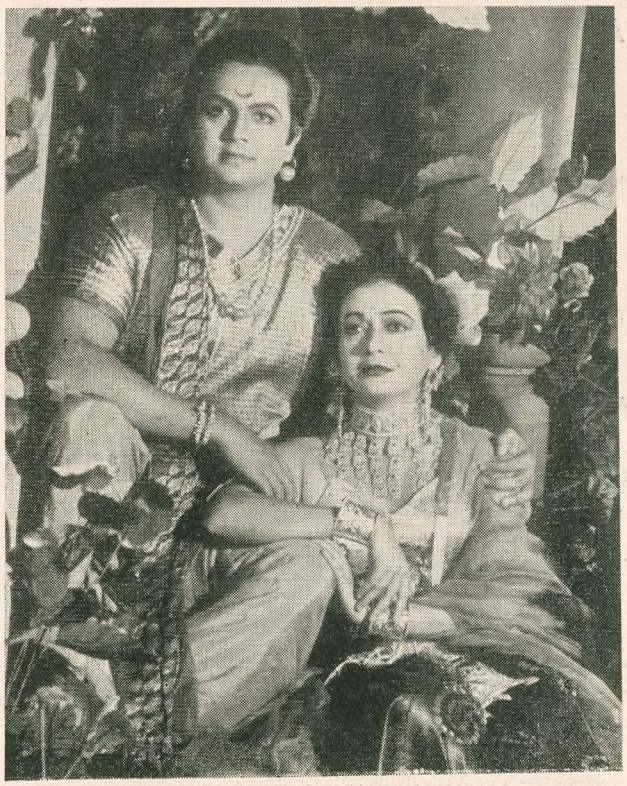
The Maharaja of Gwalior seems to indulge in this indelicate hobby of giving the names of popular film stars to his racing mares rather too frequently. He has already several mares named as: "Meenaxi", "Begum Para," "Snehaprabha", "Chandraprabha", etc. Does His Highness know that some of these film stars are very popular and that their names have a tremendous trade-value and as such they should not be frivolously bandied about by naming mares and bitches. Apart from the trade-value of these names, the women who bear these names have a social individuality of their own with which no Maharaja has any right to take liberty.

The least we can say of this shabby procedure adopted by the young Maharaja is that he seems to show a lack of good manners and decency. He has no right over the names of other women. No gentleman would stoop to do such a thing even under the excuse of sport.

The Royal Western India Turf Club is also to blame for permitting this film star christening of racing mares. Has any one heard of an American mare named after Norma Shearer ? But in India we have so many of them named after different film stars.

This shameful practice must be stopped by the Club officials and the horse-owners must be taught to respect other people's womenfolk in keeping with the age-old traditions of our country.

We have no objection to George of Gwalior giving his own Maharani's name to his best mare in his stables but he certainly has no right to the names of other women—less so to those of our film stars who are the popular idols of millions.



A Gama-Hamida pose of Shahu Modak and Leela Desai from "Meghdoot", a Kirti picture directed by Debaki Bose.

WILLINGNESS TO INVESTIGATE !

It seems that the outbursts of Sardar Chandulal Shah and Rai Bahadur Chuni Lall against the licensing muddle have hit the target. Writes D. S. Benegal, Assistant Secretary to the Government of India : "This Department is willing and in fact anxious to inquire into all cases of irregularities or unfairness regarding the granting of licences and I am to suggest that Rai Bahadur Chuni Lall or Mr. Chandulal Shah furnish this Department with particulars, together with any evidence which they may have of the cases in which there are reasons to believe that licences have not been obtained by fair means. The information may be supplied, if so desired, in the strictest confidence."

It is now up to Rai Bahadur Chuni Lall and Sardar Chandulal to submit to the Government all such information which may be useful in punishing all those culprits who have been responsible for the film-licensing muddle. The earlier they do so, the better for the film industry. We hope the Government will examine all evidence submitted by these two leaders of the industry with all care and impartiality.

This is a chance which the Indian Motion Picture Producers' Association should not miss.

FILM MUSIC AS A CAREER !

Music has become a terrible headache these days to our film producers not because the film-goers have become in any way more fastidious in their requirements than before but for the simple reason that the film industry hasn't got a sufficient number of efficient instrumentalists who know their jobs.

The tragic story of our music directors is well known. With the exception of three or four really qualified persons, most of our present-day music directors are no better than street singers. Some of those whom we have come across, can neither sing nor play any musical instrument properly, leave alone the question of knowing the scientific notation of our music. They are men who seem to have picked up some stray tunes at the night concerts of professional singing girls in their youthful days and by bluff and good fortune have somehow wormed themselves into the favour of studio bosses. Such men have neither character nor discipline, nor even a nodding acquaintance with the real music of our country. And yet because there is a terrific shortage of qualified and efficient persons, the film industry has to pull on with such unworthy persons.

Perhaps this shortage is due to the general apathy of the music-minded people in our country. They do not seem to know that the profession of a music director is a very paying job with little work and hardly any responsibility, as seen at present.

Some leading music directors earn as much as a lakh of rupees a year and during this time hardly give twenty to thirty tunes which are very often a rehash of oft-heard old stuff. The average music director earns a little over Rs. 1,000|- per month while there are many in the region of Rs. 2,000|- per month. If a research is made it will be

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found that most of these fellows have been common harmonium players without any singing voice or knowledge of music and if tested on the Chowpatty sands would not induce anyone to drop even a pice for their music.

In addition to the so-called music directors, a film producer needs a staff of over twenty instrumentalists to make up an orchestra, some times as many as forty. At present a typical film orchestra is composed of four or five Goanese violinists who play straight-line notes without our musical waves and without any insight into the beauties of Indian music, a couple of tabla-men who beat the drums mercilessly and without any rhythm, a clarionet man who tries to play a song after the words are sung, two or three sarangi fellows who make our music sound like the wail of a dog in pain, a flute man who condemns in a minute all the musical traditions of Lord Krishna's divine flute, a piano rattler who thumps the keys which have not been tuned for years, an organ player who doles out sleepy notes from an instrument which looks as if it had been recovered from some archaeological excavation, a couple of sitar players who are afraid of passing their fingers over rusty wires for fear of hurting themselves, a saxophone chap who provides counter melody with such vehemence that you feel like running away from the basic one, a Christian cellist who rambles over strings which protest and let out hoarse sighs of pain, a trumpet man whom you can hear bellowing at wrong times and creating hostile symphony, a jultarang chappie with porcelain pots which never seem to have the right quantity of water at any time during a year and many others with several odd instruments which were originally built for music but have now been turned into so many merciless gadgets of torture.

And what do you think, these people earn per month? Several of them as much as Rs. 1,500|- a month. They secure a port of anchor at some studio on a salary ranging between Rs. 150|- to Rs. 200|- per month and from there go on regular daily excursions to other studios on Rs. 50|- per day.

To quote a recent example: A violinist serving with the Gramophone Company six months ago on a monthly salary of Rs. 100|- is today earning Rs. 1,500|- per month just because he is a pretty decent chap in comparison with the others in the industry.

Very much same is the story of other instrumentalists. A man carrying half-a-dozen eight-anna worth flutes easily takes home a thousand rupee note every month without even having earned it by giving good music.

Doesn't all this suggest that there is a lot of room for new-comers who can make music their career and earn a decent livelihood much better than what our clerks get after university graduation ?

We know of several college boys being proficient amateurs in instrumental music. Can't these fellows join the film industry and earn good money instead of chasing middle-class sedentary professions?

Even in the music department of our film industry, we should have educated young people instead of undisciplined scums picked up from the dark streets of vice.

NO MORE LICENSING!

The Government of India in the Industries and Civil Supplies Department have issued a communique terminating the film production licensing system with effect from the 15th December 1945.

Now that the war is over and the raw film stocks have been getting fogged in the godowns of the film importers, there is absolutely no need of any war-time control measures which at best have only contributed to impede the progress of the Indian film industry. Several members of the film industry have condemned these control measures in no uncertain terms and the licensing regime did not at all prove a happy interlude in the career of our film industry. At best it helped to create a vicious blackmarket in licences with the result that many speculators were induced to gamble with art dissipating in the process what little quality our pictures had before the war.

What is, however, amusing is the Government's decision to cancel the licensing system from the 15th December—i.e. $3\frac{1}{2}$ months from today. Seeing that the war is over, we cannot understand why the Government should choose to continue a vicious system even for a period of $3\frac{1}{2}$ months. The least that should be done is to scrap the licensing system forthwith. It never did any good to any one and would not help any one during the remaining $3\frac{1}{2}$ months.

While all the independent producers have welcomed the cancellation of the licensing system, some leading producers have been alarmed at the prospects of the future competition they are likely to get from small producers. Most of these sour-faces are well-established studio owners who have made huge profits during the boom period by turning out tasteless sausages, which they modestly called motion pictures, to meet an ever increasing war-time demand. Used to easy pickings they are now worried about their future prospects in which quality and compe-

Wigged and retouched out of recognition, Mazhar looks anything but himself in "Naiyya" of Ramnik Productions.

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tition will play a large part. These people are not industrialists but just short-time gamblers who wish to keep the sun shining through all seasons so that they make their hay.

It is, therefore, not surprising to find some of these racketeers tabling official measures in the Producers' Association to forge their private control over the raw stock with the single aim of preventing others from entering into competition. It is said that the raw film importers are prepared to co-operate in this scheme which is, to say the least, inequitable and immoral in any trade. Free trade and competition have always been good incentives to any industry that seeks to establish itself on an indigenous basis. The same principle holds good in the case of the Indian film industry in which quality plays a vital part. There can't be quality without competition and those who wish well by the Indian film industry should strive to see that the future of the industry in general is not jeopardised because of the selfish benefits of a few individuals.

Let there be free trade and unrestricted competition and though we shall have a crowded crop of indifferent pictures during the first year, things will automatically adjust themselves in the subsequent years till we progress towards some better quality. A series of failures will provide just the pruning necessary to enable an industry to find its natural growth in the future soil of quality and purpose.

Protima's shadow is bigger than herself and so is her charm, felt more in her absence than otherwise. Protima brings new beauty to the screen in "Chhamia", now running at New West End.

YOU'LL HARDLY BELIEVE—

That Producer Shantaram is reported to have refused an offer of forty lakhs of rupees for "Dr. Kotnis", just because he couldn't count all that amount. He will, however, willingly accept ten lakhs for the picture, this amount being within counting range. That way Shantaram really "cares more for principles". With 40 lakhs you can purchase the whole of Kolhapur.

That another man who is talking of lakhs these days is Roop K. Shorey. He threatens to spend as many as fifty lakhs on "Omar Khayyam" in Technicolor and would order Ronald Colman to play the lead. What less can you expect from a Punjabi?

That once upon a time when the wheat crop in the Punjab was good, old Jai Kishan Nanda invaded Bombay to produce the "Sacred Ganges" for a group of Punjabi financiers. You could see the "Ganges" in the streets of Bombay and every one from Khan Bahadur Ardeshir Irani down to the street taxiwalla was found bathing in its golden waters. Nanda was easily Roop Shorey's ancestor where tall stories were concerned.

That Comrade K. S. Hirlekar who insists on calling himself a "delegate" of the Indian film industry though he represents no one, is reported to have interviewed Arthur Rank, the British film magnate, and given all information to friend Arthur regarding film-making and film distribution in India. We thought Hirlekar had gone to bring the bacon home. Probably he will succeed in bringing "King" Arthur to the Indian Round Table.

That having given all the dope to Arthur Rank, Hirlekar now threatens to go to Sweden to study "technical developments" there. The Swedish technique is rather too well known all over the world and even Hollywood is a bit scared of it.

That Comrade Hirlekar seems to be doing all the talking to the newspapers. What about the other four "delegates"? We should hear at least Kidar Sharma's female voice once in a while. Come, Kidar, give us some of your music which the old Ranjit Sardar so badly misses these days.

That since Kidar Sharma went on the "delegation" trip, Sardar Chandulal is compelled to live on Chaturbhuj Doshi's oxygen treatment in the afternoons. The difference between Kidar and Chaturbhuj contributes a lot to the good health of the Sardar. While Chaturbhuj reverently picks up the word which the Sardar spits out, Kidar can tell its shape even before the divine lips can form the word. The latter technique often tickles the multi-millionaire intellectual into good humour.

That Walli-a-la-Mumtaz tries to fill the vacancy, but with that mournful Pandit Indra all the while there, the shafts are intercepted and the Sardar is missed more often than hit. No wonder the Sardar has constipation these days and misses the dear old Kidar with the unique sex-appeal in his throat.

That George Shinde, popularly spotted as the Maharaja of Gwalior, has many popular "film stars" in his stables, usually mares: "Begum Para", "Chandraprabha", "Damayanti", "Snehaprabha", "Meenaxi", "Uzra Mumtaz",

What she failed to do in life, Snehaprabha is now doing in pictures. She would, however, do well to look at the watch while counting the pulse beats in "Navyug's "Din Raat".

etc. That is, of course, George's way of promoting the Indian film industry.

That stung by "filmindia", George has quietly transferred all these film star mares to Mrs. George's name. Surely, you can't suspect a woman of having any special interest in mares, even if they reminded her of our film stars.

That people say that George invites the "bipeds" to dinner and takes their names away and gives them to the quadrupeds. We don't believe it, of course, as our film ones don't like to lose their names so easily.

That George never rides these star-minded mares himself as he finds them too frisky and volatile. And yet these days he is seen carrying his arm in a sling. They say he rolled out of his bed as would a worthy scion of an old warrior family.

That a new institution named "Pakistan Producers" is gradually reported to be taking shape in the Indian film world. It is to help Muslim producers who must engage Muslim artistes, Muslim technicians, Muslim directors, Muslim Urdu and take Muslim subjects for the glorification of Islam. Nothing wrong in that as long as they don't hurt their neighbours. The snag, however, is that "Pakistan Producers" is being financed by a Hindu multi-millionaire who wants to multiply at any cost.

That Khwaja Ahmed Abbas who does not want to be a citizen of Pakistan is reported to have agreed to become a film director of "Pakistan Producers" with the one-eyed Zabak as his chief henchman. People must change with the times to remain progressive.

That the members of the Indian Motion Picture Producers' Association have decided not to provide studio facilities to those lucky fifty outsiders who have been given ex-gratia licences by the Government, unless these lucky outsiders agree to sell their licences to the unlucky insiders.

That as these fifty pictures will require at least 12 studio floors to complete their productions within a year the Government will soon establish a department for rationing studio space and appoint "gentle" Jamsu as the supreme rationing authority seeing that he was defeated as a candidate to the Executive Committee of the IMPPA.

That if the Government gives a guarantee of continuing the licensing system for another three years on the present ex-gratia basis, M. A. Fazalbhoy of the "House of Fazalbhoys" will volunteer to build another "Film City" and sell it off to the "House of Munjee" at the end of the licensing muddle.

That the "House of Munjee" had once dabbled in film production in association with a "film-wizard", but film stars haunted the house and little Cassamally Munjee soon washed his hands clean. Nevertheless you can always rely on Akbar Fazalbhoy to sell the idea and add smart Yusufally as a birthday bonus to the deal. Yusuf always makes a good dowry to any big deal.

That Mrs. Devika Rani Rai has left her "mother-

Even little Nalini (now Mrs. Pankaj Desai) is putting on weight, as seen in "Phir Bhi Apna Hai."

Imagine Yakub with books and a thought inside. But times have changed as is evident in "Zeenat," a social story of Eastern Pictures.

hood" of 400 "my-boys" at the Bombay Talkies and now probably desires to specialize in the motherhood of one. That in this quest she is likely to bring home a Russian baby, labelled—"Made in Moscow."

That the Pathani sandals of the late Himansu Rai will now be without their daily flowers and the "temple" of memory at the Bombay Talkies' Studio will now have no devotee nor any daily ritual. Lucky Himansu Rai ! He will be happier now than ever before. He had never liked so much devoted attention.

That with the exit of Mrs. Devika Rani Rai, Rai Bahadur Chuni Lall has lost a dear sister, the industry has lost its "first lady of the screen" (whatever that meant) and the future recruits have lost their inspiration. All because Devika went socialist overnight in a weak moment of loneliness.

That the Bombay Talkies will now be a big orphanage with the "prize-mother" gone and the "orphans" will have to live on the funds of some Charitable Trust.

That Devika has taken her bearded Roerich for a Himalayan honeymoon right in the heart of the Kulu valley where the cool breezes of the snow-capped mountains are expected to give a school girl complexion both to the bride and the bridegroom.

That another rumour insists on stating that the Bombay Talkies Studios will be turned into a Pakistan propaganda centre for turning out periodical celluloid news and views cooked up by Muslim artistes, Muslim directors, Muslim producers and through Muslim subjects. The finance, however, will be Hindu for some time till Pakistan turns out its own ashrafis.

STOP PRESS

DEVIKA RANI REMARRIED

Devika Rani, till recently the Controller of Productions at the Bombay Talkies and widow of the late Mr. Himansu Rai, married Mr. Svetoslav Roerich, a Russian portrait painter, on Thursday, 23rd August 1945.

After the wedding Mr. and Mrs. Roerich left for the Himalayas for their honeymoon somewhere in the Kulu valley.

Devika Rani is the daughter of Lt.-Col. M. N. Chaudhuri and a grand-niece of Dr. Rabindranath Tagore. She received her early education in England and for sometime worked as a film architect in a British film studio, where she first met the late Mr. Himansu Rai. Later she married Mr. Rai and played the stellar role in "Karma" which was produced in English and Hindustani. To present her rare talents the late Mr. Rai founded the Bombay Talkies Ltd. in 1934. But his enterprising career was cut short in 1940 by his unexpected death. Thereafter Devika Rani managed the Bombay Talkies, till about a month back, as the Controller of Productions.

During ten years of her screen career Devika has appeared in many Hindustani pictures, the most outstanding being "Achhut Kanya". It is reported that Devika Rani has severed her connections with the Bombay Talkies Ltd. and her future plans are likely to take her wandering round the world with her new husband capturing different colours on the joint canvas of their life.

Kanan goes to Hiralal to solve a problem of love in "Ban Phool."

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

SHARAD C. PATHAK (Ahmedabad)

Recently when I went to Bombay, I visited a film studio and during the three hours that I was there, I thought that the world had stopped moving. Everyone was so damnably slow. The director walked in casually to gossip and he had the expression of an opium eater. He was worse than De Quincey's description. This is the first look I had of our thirty-year-old industry. Is it always like this ?

The producer who engages that director must be considered remarkably lucky that the set had at least a director—with or without opium. Most of our film directors are heartless cads without any self-discipline and without any sincerity of purpose. The present ruins of our industry are the handiwork of these scoundrels. Add to this disease, the volatile wiles of the average film actress, who finds a million excuses to avoid work and to hold up the sets. The whole industry, for one reason or other, is a huge vicious circle and bar some happy exceptions here and there, no one from the producer down to the studio-coolie deserves any sympathy. Most of them are scoundrels who sponge on art.

C. A. PADMANABHAN (Madras)

Would you advise Devika Rani not to quit Bombay Talkies and continue to make history in her own way?

Devika is already out of Bombay Talkies and she seems to have made up her mind to make new history in the Russian film industry. And they said that she was worshipping the shoes of the late Himansu Rai. Someone seems to have stolen the shoes. It looks like a Bolshevik job.

ASHRAFUL IMAM (Bankipore)

A magazine writes that "Shakuntala" has completed a century week's run at Bombay. Has Shantaram's fame attracted people or Jayashree's face ?

Both seem to have little to do with it. The century seems to have been scored by the happy agreement between the producer and the exhibitor, enabling Shantaram to run the picture as long as he liked.

M. VITTAL RAO (Bombay)

Why don't we hear about the New Huns Pictures nowadays ?

Because Baburao Pendharkar has not issued his umpteenth diatribe to the press.

MOHAMAD AYUB (Bombay)

Whose dialogue diction is the best among the following : Chandramohan, Sohrab Modi, Prithviraj, Shah Nawaz and Gyani?

For natural tone I like Gyani. For dramatic stress I like Shah Nawaz. Sohrab Modi speaks like a parrot that has just escaped from the stage. Chandramohan used to speak pretty well once but nowadays he has gone delicate. Prithviraj speaks to himself without taking the audience into his confidence.

MAHEUEANI ISHWAR (Bombay)

Can you define marriage and divorce ?

The first is war. The second is peace.

Producer Mohan Sinha threatens that his "Omar

Does Renuka look sad? She is thinking perhaps when "Ghulami", a Shalimar picture will actually come to the screen.

History retold in a great romance of Love and renunciation!
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Khayyam" will cost three-and-a-half million rupees ?

Ask him to write that amount correctly on paper before he proceeds to spend it.

O. P. AZAD (Simla)

Is the film industry not responsible for the nakedness which is increasing among the ladies ?

Where's the nakedness ? Mumtaz Shanti has started wearing the veil since she joined the films.

GULAM ALI DATOOBHOY (Secunderabad)

Why is Jaddan Bai always with Nargis in the studios?

For security reasons. There has been a war on.

K. C. SAXENA (Lucknow)

Who is going to edit "filmindia" when you launch your ship in the dark harbours of hell ?

Don't worry, Satan will send another representative.

ARIF MUHMUD (Bombay)

What would you call Homi Netarwalla, seeing that he purchased "Shirin Farhad"? Is he still a hero ?

He is now "Farhad", the man who committed suicide for "Shirin."

C. K. S. MANI (Bombay)

If putting less violence in words can serve a cause better, as you say, why don't you observe it yourself ?

I am catering for the film people who live in an abnormal world.

JEM. RAJA SAWAL KHAN (Somewhere in India)

People say kissing is a sin. What do you say ?

Be a sinner if there is no pyorrhoea round the corner.

Mukherjee is airing his platonics before Kanan in "Ban Phool," a picture from Bengal.

C. MAHADEVAN (Matunga)

Supposing you owned a cinema and you had only "Shirin Farhad" available for release. Between allowing this boring picture to run and deceive the innocent film-goer, and closing your theatre thus running up a loss, which would you prefer ?

I would put up a board as follows: "Farhad committed suicide after seeing Shirin. You need not go that far after seeing "Shirin Farhad"."

VASANT R. A. (Bombay)

Should we see Indian pictures because we are patriotic or because they are good ?

Because you are fools.

Is it a fact that you have got little or no sense of humour outside "Editor's Mail"?

My business is to sell humour not to consume it.

SURINDER SINGH (Lahore)

Writes Tennyson, "Music that gentlier on the spirit lies, than tired eyelids upon tired eyes." How far is this true in case of our Indian film music ?

That was long before Ghulam Haider was born. The couplet should be recast as follows:
"Music so deadly that the spirit dies,
Bringing leaden eyelids upon leaden eyes."

MISS KAIKINI (Bombay)

What makes a woman take to the film industry as an actress ?

Her love of art and self-expression.

When the spring in the life of an actress is passed, how does she spend her winter ?

Art is an eternal season. It has no winter. An artiste can play all roles between the cradle and the grave and one who loves her work will always get a role to play till her last day.

MRS. DURGA GANDHI (Karachi)

What is the best way to slap your adversaries ?

Leave them alone to slap themselves.

They say girls are mirror conscious, but now I find boys beating them at this game?

Your discovery is ten years old. Recently I met Ambalal Patel of Central Camera Company wearing a black and white blouse which he proudly called, "the latest American coat." I am now waiting for the skirt as Adam's new camouflage.

MRS. VEERBALA BISARYA (Bhopal)

Are our stars interested in the future of our country ?

No. They already have the freedom of the town.

How did they take to rationing ?

They put on weight and created a famine in the country.

And what are the ways by which some of the stars make themselves conspicuous ?

They try to live in life the way they act for the screen—loud and melodramatic.

How do the stars take your criticism ?

To the heart and often feel romantic about it.

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S. M. MOHAN (Aligarh)

Who is more ugly: The director of "Shakuntala" or the director of "Draupadi"?

The heroine of "Shakuntala" thinks that the director of "Draupadi" is more ugly while the heroine of "Draupadi" thinks the other way.

NANDALAL D. DUTTA (Indore)

Are you a vegetarian or a non-vegetarian ?

In quadrupeds, I don't eat a writing table. In flying birds, I except an aeroplane. In water, I permit a submarine to go by. Now tell me what am I?

CHAND KUMARI (Calcutta)

How is that our stars do not care for their figure ?

They do very much when they see it on the cheque—half black, half white.

H. S. VENKATA RAO (Mysore)

Who is the next Moghul Emperor in the list of Ranjit productions, after "Babar" ?

Pandit India. He is the Moghul amongst the song writers of India.

S. E. SIVANANJAPPA (Bangalore)

Who is the greatest director amongst the following : (in the sense of producing flops.) Dwarka Khosla, Sarvottam Badami, Chimanlal Luhar, Phani Mazumdar and Kedar Sharma ?

You have forgotten Gunjal. From the crowd mentioned by you it is difficult to distribute honours. They are all in a dead-heat.

Will not the faces of Indian actors and actresses inspire Walt Disney in creating cartoons ?

Even Disney's genius must fail where the faces of the Indian actors are concerned. Disney who has done wonders with a mouse and a duck will have to commit suicide if he has to work with our heroes.

HARI SINGH MUKHARYA (Saugor)

Why shouldn't that lower-lip-sucking Chandraprabha choose another profession instead of acting ?

This is an industry of wrong ones. Does one more make a difference ?

Why should producers cast that wooden Ullhas, who has neither good looks nor expression?

It seems to be a case of one blockhead serving another.

D. P. SABBARWAL (Lahore)

People say that you are labouring under a delusion that you are a Bernard Shaw on this side of the globe ?

Shaw is the world's delusion. The present degenerate English race thinks him to be a seer. I have always found him boring. People hurt my vanity when they compare me with the bearded Bernard. I have neither a grisly beard nor even a moustache.

Have you ever entered the portals of any University?

Never as a student but sometimes to lecture to the graduates and the professors.

RANJIT KUMAR MUKERJEE (Simla)

If love is "fire" and marriage an "inferno", what is divorce ?

Salvation.

KAILASH NATH KAPOOR (New Delhi)

Numerous soaps are advertiseed with film star recommendations. Who do you think gets more publicity, the star or the soap ?

Only those stars become soap-sellers who can't sell their own glamour. Seeing that the soap has some utility, I think the star gets more publicity.

K. H. GANDHI (Karachi)

After a married couple getting its "joint edition", does love suffer ?

Yes, from rheumatism.

HARI RAM GUPTA (Delhi)

Can a woman become a prophet?

She can always be the mother of one.

What is a dream ?

Remnant of an ambition that did not take shape.

What is the aim of life nowadays?

To be aimless.

CHAND BEHARI LAL MATHUR (Delhi)

Why are beauties praised and honoured most?

The wise man's passion and the vain man's toast ?

Because the thirsty human eye needs either a tear or a beautiful person to whet its hungry soul.

M. L. BHATIA (Ghatkopar)

Is divorce a social reform or a foreign evil ?

It's a trap-door to escape into another world with new opportunities.

G. V. MATHUR (New Delhi)

Describe the heart of an Indian film actress ?

50% void, 25% vapour and 25% uranium. No blood, no flesh.

K. V. RAGHAVA MENON (Trichur)

Between "Love Affair" and "State Affair" which is more interesting to a man?

Either a "stately love affair" like the only daughter of a rich mill-owner, or a "lovely state affair" like a Maharani of a good-for-nothing Maharaja. Both are thrilling.

A. G. SRINIVASA RAO (Mysore)

After seeing enough of "Kala" (Art of Rajkamal Kalamandir) in "Shakuntala", what is in store for us in "Dr. Kotnis"?

Surgical art which will help to pick the pockets of the spectators.

KRISHNA KUMAR GUPTA (Allahabad)

What should I do to convince my wife that everything is not O.K. in so far as the life of female artistes in the film studios is concerned?

Tell your wife that Sushila Rani thinks that everything is absolutely O.K. and safe in the film studios and that there is nothing to worry for the husbands who wish to stay at home. If they like, they can accompany their wives and watch the pangs of a motion picture in labour. If your wife feels like it, ask her to come and join us. She will be welcome if she has looks and talent.

A. MAJID (Mombasa)

Why does Producer A. R. Kardar use the word, "Munshi" in almost all his pictures ?

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An uneducated man, Kardar seems to be suffering from an educational complex, because the word, "Munshi" is a symbol of education.

NAZIR AHMED (Lahore)

How does Protima Das Gupta look like ?

Sweet, sound and stream-lined.

B. G. PARIKH (Bhavnagar)

How do you rate your intelligence ?

By the relative extent of the stupidity of my readers.

MISS SNEHALATA PENDSE (Poona)

Doesn't a bad smile mar the beauty of a screen artiste ?

In India film girls rarely smile. They either laugh or weep and both on the loud side. A smile is a subtle expression and our girls don't bother about such subtlety and moreover it would be wasted on the fools who see our pictures. Our theatre-fillers want to see the whole set of teeth before they realise that an artiste has laughed or smiled. Besides, most of our girls are hardly beautiful enough to have good smiles.

Do you know that many producers try to counteract your strong reviews by buying write-ups in several film and weekly rags ? Does this help ?

When you have yourself called them "rags" wherein comes the helping part ? I am very much amused to see some recent struggles of the producer of "Panna Dai" to rub off my review of the picture. It seems to need as many as a hundred periodicals to counteract one review of "filmindia." And yet "Panna Dai" remains a bad picture.

Why does Ranjana star only in Vijay Bhatt's pictures?

Ranjana has not started "starring" yet. She has just played a second role in Vijoo's "Vikramaditya". Producers progress slowly with their pet artistes.

Won't you give us some news of the mysterious Neena ? What is her latest picture ?

If I give you news, Neena won't remain mysterious any longer. Half of Neena's charm is in her mystery, whatever it be. "Mun-ki-Jeet" starring Neena is on the screen these days. And she will be in two more: "Prithviraj Sanjogita" and "Meera."

In what way should one work up to become your favourite ?

Favourites have their home in human heart and the way to it is through the eyes, the ears and the intellect.

S. APPARAO (Guntur)

Is it true that Mrs. Shobhana Samarth considers her husband to be the best director in India ?

What else can you expect from a Hindu wife? Our women are taught to look upon their husbands as gods. In comparison, being film director is a small post.

What is Devika Rani's next thriller after "Pratima"?

"The Himalayan Honeymoon" featuring herself and Roerich, a Russian artist.

Has little Vasanti left the film industry ?

The film industry has dropped her. She has become too big to be little any longer.

M. DADHICH (Santa Cruz)

How far has Mehtab progressed with her "Sathi", I mean the picture?

Of course, the picture! Who says that you mean anything else ? I am told that Mehtab has completed all the interior work and is now waiting to take shots in the outdoor no sooner the rains stop.

In "Mun-ki-Jeet", the arrest of the heroine is flashed only in Urdu papers. Didn't the other papers know about it ?

W. Z. Ahmed being a Muslim thinks only in Urdu and perhaps imagines that Urdu covers the whole world. Along with Urdu he should have shown some more vernaculars.

How can Shantaram entrust "Swarga" to Winayak, the director of that awful picture, "Bari Ma"?

Shantaram seems to have secured minimum guarantees for his future productions and Winayak is his own cousin from the mother's side. Shantaram believes in supporting his family. While Avadoot, his own brother, cranks the camera, Baldy Dada Vankudre, the eldest, manages the Rajkamal Circus.

A. K. DALAL (Ahmedabad)

When you see a glamorous Hollywood girl on the screen, what are your feelings at the moment ?

The man in me sighs, the business man in me jumps and the Indian in me cries at the poverty of talent we have.

How do you like the look of Surraiya?

Her bulging eyes scare me.

Can you recall the greatest kick you ever received from the film industry?

Yes. When Shantaram spoke at the Rotary Club words which I knew and passed off as an intellectual.

Are you Para-struck by any chance?

I am not Protima.

S. M. REHMAN (Bombay)

How did Laurence Olivier's "Henry V" impress you as a motion picture ?

"Henry V" is not a motion picture. It is a documentary of the stupid Shakespearean stage technique which has vitiated our intellectual life for years. Shakespearean stage technique might have been good in those olden days when men wore blouses and presented perfumed silk kerchiefs to their sweethearts. In the twentieth century with the horizon blackened with the smoke of a million industrial chimneys, we want something less pedantic and more realistic, something that will move fast and drag us along with it. To me "Henry V" proved a boring experience.

Is it true that Muslim producers are going to engage only Muslim artistes for their pictures ?

It is not true and it is not easy to do so in an industry which needs international talent to blossom. Art has no community. And even if the Muslim producers did think of their trade on communal lines, I don't see anything wrong in it.

ASIATIC PICTURES

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It must be admitted that Muslims have been condemned as illiterate for a long time and treated shabbily by intellectual communities. If they rise now in self-defence to put their own house in order, others can't camplain. I would rather like the Muslims to form themselves into a homogeneous group, without the usual communal poison and become a healthy competition to the intellectual communities in all trades and walks of life. Such a competition, in my opinion, will provide a strong incentive both to the Hindus and the Muslims to progress. What our country needs today is progress with a capital "P" even if it is born out of conflict.

K. S. SUBRAMANIAM (Bellary)

Why don't people appreciate Prakash's "Vikramaditya" as much as they did "Ram Rajya"?

I have written many times before that India is a country stricken with the religion-disease. Indians worship worms, snakes, animals, cows, elements, stones, human beings and also dreams and superstitions. In "Ram Rajya", millions had Rama and Seeta, before whom they could prostrate in utter humility. In "Vikramaditya" they saw only a fat king and an ugly minister and their hands could not fold in humble obeisance. Give the Indian fools a god in any picture and watch the crowds committing a religious harakiri from show to show.

Who gave you the name Baburao Patel?

Twelve days after my start in this world, the family priest opened his almanac and uttered two strange ones: "Numdev" and "Nihal". My dad didn't like these and probably to reclaim his own blasted hopes of a romantic youth named me 'Balkrishna' expecting me to perpetuate the traditions of the cowboy of Gokul. This big name gradually disappeared and visitors to the home called me 'Babu', being the first son of the family. 'Babu' stuck to me for years till my ego being hurt, I quietly added 'Rao' to it. Still I could not forge an easy trade-name because my father's orthodox name kept interfering between my surname and my own. So one day I quietly decided to drop the old man out so that when people abused me, he should not take a share undeserved. It was after all these struggles that India got that two-word teaser, "Baburao Patel". Now go ahead and heap some more abuse.

MISS MEERA JOSHI (Lonavala)

You deny Nur Jehan "the sparkle in her eyes." What about Shobhana Samarth, Ratnamala, Jayashree and Nalini Jayawant?

They have all "sparkles" in the cradles and therefore none left in their eyes.

What does the Box-office wizard S. Mukherjee hope to do with those funny faces collected to give sex-appeal?

Mukherjee seems to have lost wizardry seeing that "C. C. R. Nav Jawan" failed inspite of Naseem. The crowd of slapstick faces which he has collected will not help him in future because a motion picture is primarily a beauty product.

Surendra and Ratnamala make a new team in "Ratnavali", a costume story of Amar pictures.

Does Leela Desai by any chance hope to dance her way into the hearts of the film goers in "Meghdoot"?

In India, people wear their hearts on their sleeves and pay out of their pockets. If Leela succeeds in pulling the sleeves she will have torn a million pockets. Pictures which send the heart rushing back to its own socket fail in this country. "Meghdoot" therefore has a good chance to relieve people of their money.

Is it easy to hurt your vanity?

Mine is not specially wrapped in rhinoceros hide.

Are you a good chaperon for girls of college-going age?

I don't like the job but if I have to, I see that they reach the college in time. At my age, how do you expect me to push about these perambulators of romance?

M. V. DHONDE (Ahmednagar)

Which looks more attractive for cinema purposes: a well-draped body or a half draped one?

½ draped, 1|4 draped or 1|8 draped is all well-draped if the role demands such scanty treatment. Over-draping is like wrapping a good thing. I suppose your "body" refers to the female figure as most of our male artistes look like polar bears and at best constitute the national symbol of Russia. Very few of our female stars have any "body" to show to anybody. Once in a while we come across a star with a good body and complexion and just when our eyes become thirsty, the stupid producer often wraps her up in

blankets. If there is something worth showing, I am for showing it within limits of decency.

To which of the two, does the word "elegant" apply better: Devika Rani or Naseem ?

'Elegant' is a youthful word and it must not be kicked about heartlessly.

R. S. MELHOTRA (Bombay)

Why is Kajjan given a wrong role in Ranjit's "Bhartruhari"?

She is not alone in this distinction. She has good company in Surendra and Mumtaz Shanti.

Why are most people fond of being in the news?

Because people trample upon unknown graves and stumble against marble epitaphs. They kick both but the latter hits back.

Suppose "filmindia" starts praising every picture and every artiste what will happen to the film industry?

The film industry will go on but there won't be "filmindia."

What price do stars pay for their popularity ?

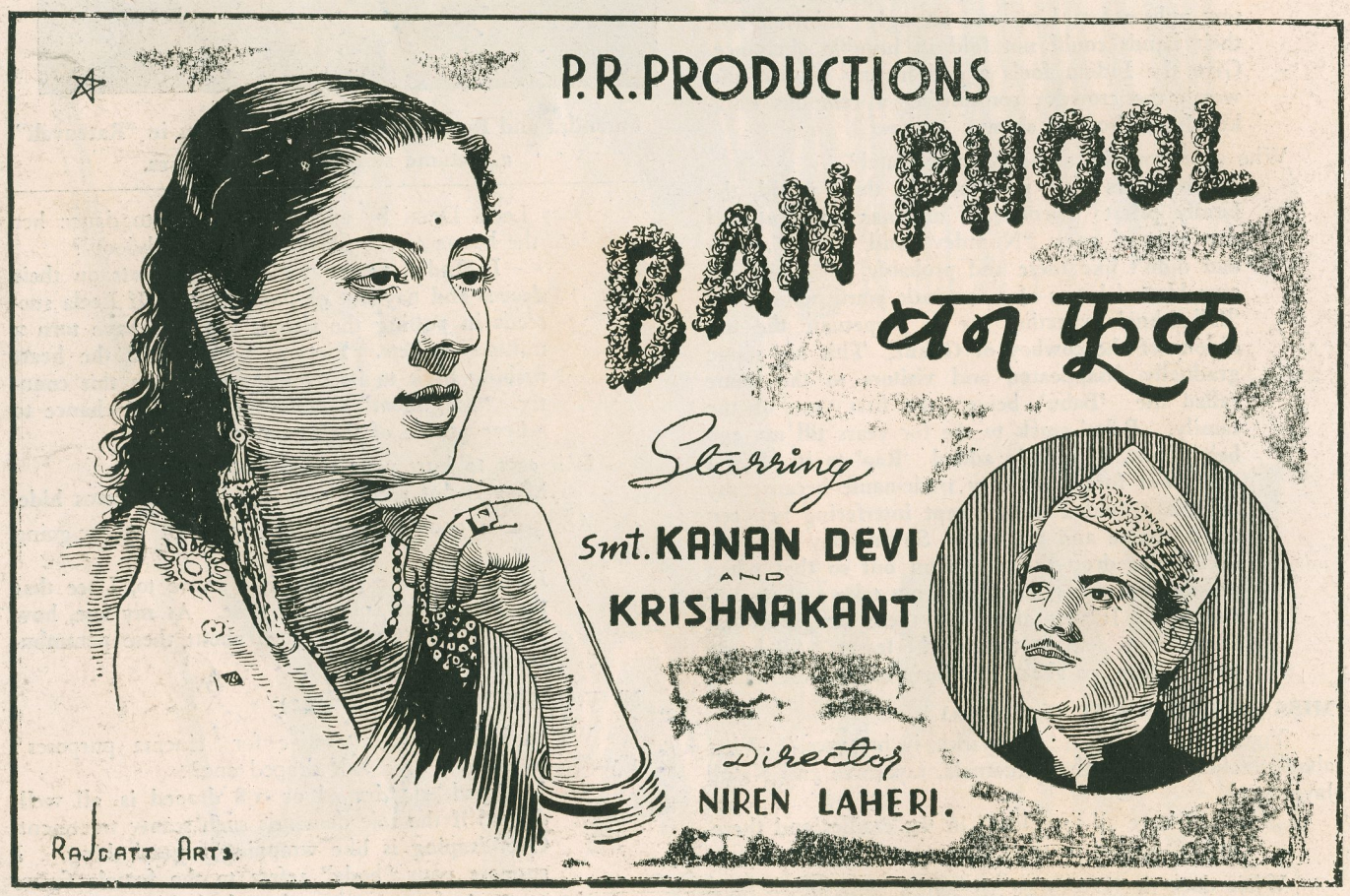
Stars receive, the producers pay.

10 CASH PRIZES FOR 10 QUESTIONS

The proprietors of "filmindia" will award every month 10 cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the "Editor's Mail." The Editor's decision shall be absolutely final in awarding the prizes as follows:—1st Prize Rs. 25|-, 2nd Prize Rs. 20|-, 3rd Prize Rs. 15|-, 4th Prize Rs. 10|- and 6 consolation prizes of Rs. 5|- each. The names of the prize-winners will be announced every month in "filmindia", and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE WINNERS FOR SEPTEMBER

1st Prize Rs. 25|- to Miss Meera Joshi (Lonavala). 2nd Prize Rs. 20|- to K. S. Subramaniam (Bellary); 3rd Prize Rs. 15|- to Hari Ram Gupta (Delhi); 4th Prize Rs. 10|- to S. E. Sivananjappa (Bangalore); and 6 consolation prizes of Rs. 5|- each to K. C. Saxena (Lucknow); A. K. Dalal (Ahmedabad); G. V. Mathur (New Delhi); M. L. Bhatia (Ghatkopar); Mrs. Veerbala Bisarya (Bhopal); Nandalal D. Dutta (Indore). Money Orders are being sent to all the prize winners.



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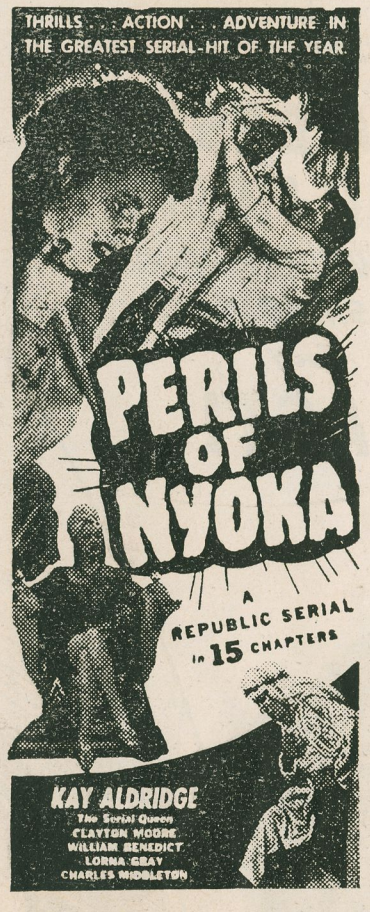

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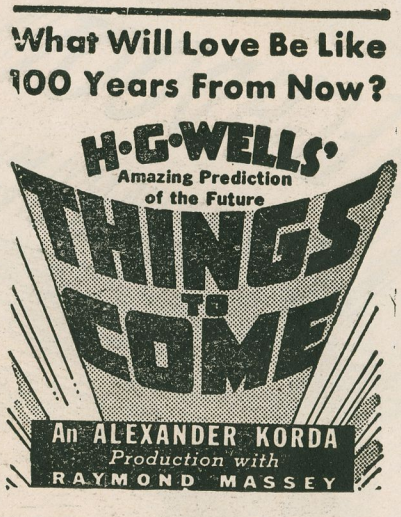

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Woes & Echoes

(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

BAITING FOOLS

"Advertising, I believe, is an art and as such is guided by certain principles. Every art, practised within its own limitations, serves as a potent and powerful weapon; but once the expected standards are violated, it begins to lose its appeal. From the long and constant perusal of film advertising, I have come to a painful conclusion that this art is fast beginning to lose, if it has not already lost, its appeal on the minds of the public. From the conception of a subject to the release of the picture and even after, high sounding superlatives are employed to excite public curiosity. The glory of a picture claimed as one in a million rarely lasts for as many hours. May I ask, in all humility, why this tomfoolery? Do the producers honestly believe that the public mind is so gullible and receptive as to swallow any nonsense they write? If so, they are sadly mistaken and the sooner they realise this fact the better."

BOMBAY. **N. M. Desai.**

WHY NOW

"The double rates for the normal 4½ as., 9 as., 1-2, etc. etc. classes mean 100% profit to the owners of cinema houses and naturally a great drain on the pocket of the poor film-goer. Does not this come under the 'Anti Hoarding and Profiteering Ordinances'? If so, please approach the proper authorities to take appropriate action."

LAHORE. **K. D. Mehta.**

INDIAN HUMOUR

"Realism is often morbid, monotonous and horrifying. The fickle human mind, however progressive it may be, cannot enjoy it. Human mind wants an escape; seeks a relief from grim and grave realities of life. Humour serves as a sauce, making life more acceptable. "But, humour must be subtle, unlike that which we find in Indian pictures. We see in the name of humour the contorted and distorted faces of our Charlies and Wastis, proving Darwin's theory. Our humorous pictures are at their best funny and vulgar."

BALAGHAT. **M. A. Quadeer.**

MILK-SOPS ALL

"In historical films acting is not everything—the stars should look like the characters depicted in the story. Seeing our non-violent "people's hero" Ashok Kumar as "Humayun", square-jawed Jayant as "Farhad", Ragini as "Shirin," Chandramohan as "Banbir" (in "Pannadai"), we hang our heads down in shame and disgust. Today cinemagoers are more discriminating; they will not tolerate milk-sops and dressed-up dolls playing heroic and historic roles. Producers have to search for stars who can act and look like the characters."

S. MALABAR. **Miss Yeshoda K. Nedungadi.**

NOT YET

"Vikramaditya" seems to impress one with the idea that the ancient monarchs of India were obsessed with the idea of parading art on their stony walls. Though Kanu Desai touches at times some lofty heights of imagination, yet his extravagance in art fails to create a gripping interest in it. "Art", says an ancient Latin proverb, "lies in concealing Art," which translated otherwise would mean that art should be suggestive and not exhaustive. By doling out everything he knew, Kanu seems to have reached the end of his artistic career."

BOMBAY. **M. B. Nallawalla.**

HAVE PATIENCE

"Now that the Paper Control Order has been relaxed can't you do something for your magazine? If you started printing some more copies you will remove a great deal of hardship undergone by the readers. And what do you think about resuming some of the old regular features. It is high time that you again start publishing short stories which were so popular in the past."

PATNA. **Miss Pushpa Kapoor.**

BLINDED BY JEALOUSY

"Of a number of adverse "Draupadi" reviews I came across in other 'friendly'—as you prefer to term them—journals, one concluded with a statement to the effect that the producer, a dishonest egoist, would not hesitate to label the critics and picture-goers alike as fools when his picture meets with an unfavourable reception.

"However, having seen "Draupadi" I am compelled to remark that these critics and many picture-goers do not know a good thing when they see one.

"May be the faculties of these fools have been dulled due to the over-lapping of the trash that has been dished out with clock-like regularity by the circle of so-called producers."

DURBAN. S. A. **T. A. Mackenjee.**

That is how Snehaprabha waits when she wants something in "Din Raat", a Navyug picture

D.R.D. PRODUCTIONS LTD.

Ragini

PLAYS THE TITLE ROLE

in

NEK PARVIN

with

ULLHAS
YAKUB

DRD

H.P.MITRA

Screenplay, Dialogues and Songs
Wahed Qureishi
Music
Firoze Nizami

YASHODHARA KATJU • W.M. KHAN • SHAKIR • REHANA
SAYED AHMAD • MIRZA MUSHARRAFF

Produced by: D.R.D. WADIA Directed by: S.M.YUSUF

D.R.D. PRODUCTIONS LIMITED, Production Office, Central Studios, Tardeo, Bombay.

FOLLOW SUIT

"Honestly speaking, I do not find words strong enough to condemn those journalists who are running their magazines not by their own wit, but by stealing things from 'filmindia.' They, generally, I have found, translate its reviews, copy "Editor's Mail" and publish its "Bombay Calling" as film news in their own mags. God forbid, if you die, and "filmindia" cannot get a man like you, what will become of these magazines."

LAHORE. **P. P. Singh Chawla.**

ESCAPISM

"'Love at first sight'—This is the slogan of our present day story writers and directors. At the very outset of the picture a pair meets and both of them begin to love each other very deeply. We do not find so much of 'love-at-first-sight' cases in practical life. And what is more wonderful is that the pair is united by the wedding knot in the end—which is not a common feature of our daily life. Why do our story-writers and directors try to present us such things which are uncommon and unnatural ?

PATNA. **Amar Nath Kapoor.**

THE ATOM BOMBS, EH ?

"Can't you do something to stop babies in arms going to pictures? In every Indian Cinema house in Calcutta nearly all the cinema-goers bring their products in arms. They disturb everyone. When one stops, the other begins to cry and the management of the cinema does not care when we cry about it."

CALCUTTA. **A. Kader Adam.**

A well-matched proposition, the way Nemo and Bibbo look in "Pehli Nazar", a picture of Mazhar Khan.

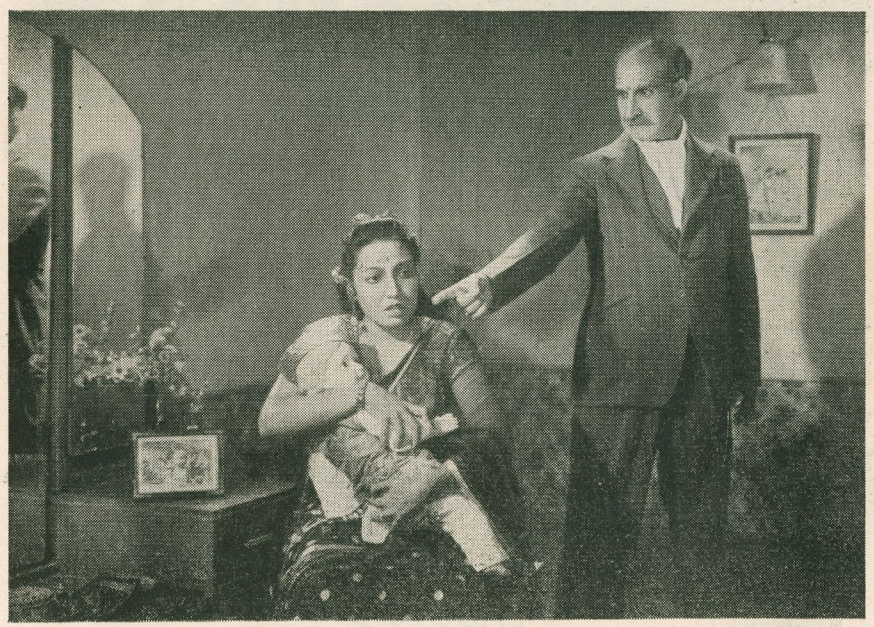
SEND IDLI AND DOSSAI

"In these days of exaggerated publicity blitz by alluring and tempting pictorial posters, each of the 24 theatres in Madras eulogizing its own show as the best one in town, the lay film-goers find themselves in a distracted state of mind about which to see and which not to see. At this moment your "filmindia" helps us as a veritable guide to choose the right entertainment.

"Formerly much of my precious time and money were wasted in seeing many a rotten film without knowing beforehand what stuff was shown. But now, since a few months, before seeing a picture I consult your Filmindia—my film guide—to know whether it is worth seeing or not and thus avoid falling a victim to the advertisement blitz. And I find that your impartial reviews of films almost coincide with my humble views.

"Thus your 'filmindia' which costs me only Rs. 2|- per month, is helping me to save much of my precious time and money which I now devote to better purpose. So, in return for this, how can I show my gratitude to you, Mr. Editor?"

MELVISHRAM. **H. A. Rahman.**



In "Room No. 9", a Navyug picture, Saroj Borkar clings to a doll and we are told it is a baby. Wonder, what they do in other rooms.

PRAY—KEEP PRAYING

"Do you think, Mr. Editor, that if a National Government is formed at the Centre it will bring about dramatic changes in the social and economic life of India? Further, do you think that our film industry will improve under the able guidance of our leaders or will they ignore it altogether?"

MYSORE. **H. S. Rajagopal Rao.**

LIKE THE CLOAK ROOM?

"Would you believe that Indian Picture Exhibitors in the Imperial city of Delhi have no sense of decency for the fair sex with regard to the sale of tickets. Generally,

during the first few weeks, only one ticket is issued to an individual without taking into consideration that married people also live in the Capital under the British flag. Thus, the result is that a married couple is debarred from witnessing a show. Moreover, people do not like that their better-halves should stand in the long queues at the ticket windows.

"Some one may refer to the advance reservation prevalent. But here again tickets are got through influence or bribing the booking clerk.

"Why don't they give us a special 'Ladies' Ticket Window?'"

DELHI. **Hem Lata Bhatnagar.**

REALLY ?

"If the wide-spread rumour that Editor Baburao Patel will sever his connection with "filmindia" is a fact, it is a shocking news to its patrons. Not only the readers who will badly miss his masterly film reviews and the humorous Editor's Mail, but the Indian film industry itself will lose a great champion of its cause. His undaunted courage and independent spirit have done much to raise the standard of our films. Even the Central Government, when it tried its tricks on our film industry, was not spared by him. Our industry needs such bold people, if it wants to progress. Hence I consider that this decision of the Editor, if it is a fact, should be reconsidered in the light of these facts, not only for the sake of the progress of the industry but also for the status of India in the Film World of today."

MYSORE. **H. S. Doraswamy.**

THE JAPS ?

"I am sick of seeing the old faces on the silver screen like Ishwarlal, Motilal, Charlie, Gope, Nazir, Surendra and others. They are so boring to me that sometimes I feel like leaving the cinema hall but cannot do so as there is no other way to get rid of these people. "I would advise them to retire from the film industry and join the "Royal Indian Navy" to fight against the Japs, and make a room for new and ambitious young men."

LAHORE. **Om Prakash Sharma**

NEVER!

"Recently I saw "Shirin Farhad" —an entirely boring picture—with an incorrect story. I had an opportunity to go through your review of "Laila Majnu" and I agreed. Shalimar people are advertising "Shree Krishna Bhagwan" profusely. Janak has produced "Nala Damayanti". How long shall we continue to get the same old stories by different concerns? Haven't we seen a lot of pictures under different names. I have not yet forgotten "Laila Majnu" of Madan Theatres; "Bilwamangal" and "Nala Damayanti" previously produced are still fresh in our minds. Do our "GREAT" directors take pride in giving us old wine in new bottles ? What has happened to Indian talent ? I wonder whether the Indian film industry would ever reach the high standard reached by Western producers if it remains in the hands of most of our present producers, directors and story-writers?"

NEW DELHI. **V. P. Varma.**

OPTIMISM!

"It has been observed that the cinemas open their booking offices, about an hour or so in advance of the scheduled time of the show for selling tickets between three and ten annas. Picture-goers are made to stand in a queue for the purchase of the tickets but there is no roof or cover provided for them either in the rainy season or in the hot weather to protect them from rain with the result that most of the seats in the theatre get wet and thus the seating accommodation is spoilt. Don't you think that it is high time for the

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exhibitors to improve matters at once seeing that they are making such huge profits at the cost of these people?"

SHOLAPUR. **Miss B. Nowgaonkar**

GAME OF PATIENCE

'Releases of Indian pictures, at theatres like the Regal and the Eros, for one week only, are really harmful for the innocent public. to avoid visiting the Capitol and the Imperial, I saw "Shirin Farhad" and "Humayun" at the Regal and the Eros respectively. The former was a big flop without dispute while the latter was not at all satisfactory.

"If these pictures had not been screened at the Regal and the Eros I would have waited for your reviews and ultimately saved my hard-earned money. Please, do something to stop this fraudulent practice of simultaneous premiers."

KANDIVALI. **Jayantilal R. Bhatt.**

DAYLIGHT ROBBERS

"I am a cinegoer. Previously, I was only a regular visitor to the Indian pictures but now I am as ardent a visitor to the English pictures. This has happened only because of the third rate pictures now being produced in our country. I, sometimes, think that my hard-earned money is going into the pockets of the foreigners, but at the same time I feel that they provide me with all that I miss in our own pictures and even more, and as such, I am left convinced that money is not being extracted from my pocket, rather I take it as a fair deal.

"On the contrary, after seeing an Indian picture, I feel like asking the producer to pay me my money back as well as the compensation for the time I have wasted over his so much-boosted show. Consequently I am now drifting to English pictures and I pray to God six times a day to bless these dull-headed Indian producers with some sense. However, I will wait till "Filmindia" says that good pictures are now being produced in our country because I am anxious to give my own individual contribution towards the Indian film industry but what I hate is cheating and that too daylight cheating."

MEERUT CITY. **Gopal Dat Tewari.**

REALLY ?

"It was really so painful and pathetic to see the one-time veteran character actor Baburao Pendharkar almost sabotaging his own reputation, as it were, by giving an anti-histrionic performance in the role of "Vetal" in "Vikramaditya". If this is really the last word about Baburao's present day 'stock' in acting, it will be a service to himself and a mercy on his numerous admirers, if he retires in time and ceases to make a fetish of his roles."

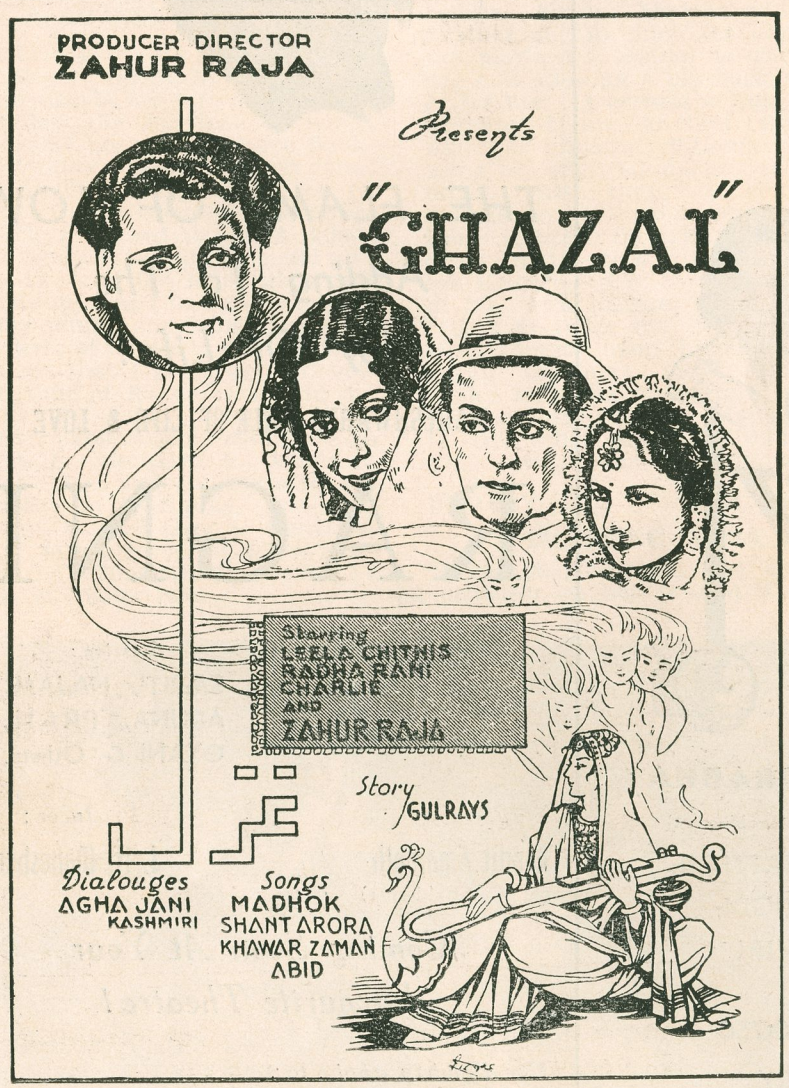
BOMBAY. **M. D. Joshi**

ELEPHANT BOY?

"Who said that we can't get good handsome boys to act in our films? You have already given to the producers some new faces which are eager to come to the screen.

"Since the day I saw that handsome face of Recruit Khursheed in "filmindia" I am dreaming of the day when I can see a fine romance on the screen with Bharati and Khursheed in the leading roles! Do they not resemble 'Bergman' and 'Boyer' of the West? How about imagining Nalini Jaywant playing opposite Recruit Shashikant in another picture!

'No, Baburao, it is not that we lack new faces. It is that majority of our producers are satisfied with Ishwarlals and Nazirs! They don't desire to take any 'unnecessary' trouble in creating new stars. That job they seem to have willingly handed over to Mr. B. N. Sircar. Can we, therefore, at least hope



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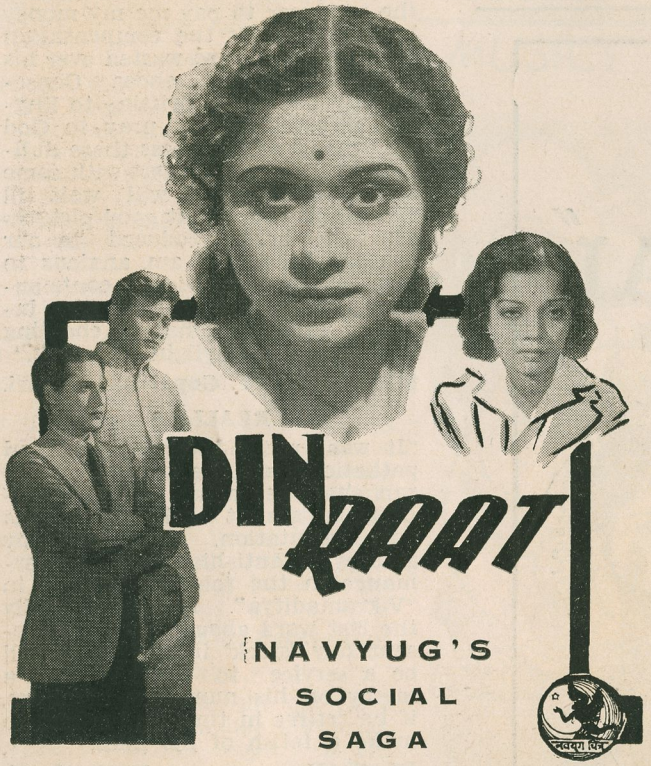

NAVYUG'S SOCIAL SAGA

Directed by
SHOREY DAULTALVI
(Courtesy Minerva)

Starring : **SNEHPRABHA**
PARESH BANERJI (Courtesy Minerva)
SULOCHANA CHATTERJI,
VASANT THENGDI,
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THE FLAME OF LOVE
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MAHESHWARI'S TALE OF LIFE & LOVE

RAGNI

Director :
SHANKAR MEHTA

Starring :
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BOMBAY. **Sreedhara Menon**

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"On Friday, the 1st June, I went to the Royal Opera House to purchase tickets for 4 P. M. Show on Saturday, the 2nd inst. I joined the queue near the advance Booking Window. When my turn came, I demanded 5 tickets of Rs. 1|4 each. To my surprise the Booking Clerk refused to give 5 tickets at a time but he said he could give only two and not more than that I told him that I had five members in my family and hence less than five were of no use to me. He then told me that I could get 5 tickets at a time of Rs. 2|- class and not of Rs. 1|4 class. "Thinking that further explanation would have no effect, I purchased 5 tickets of Rs. 2|- class and got the seats reserved. On Saturday, the 2nd instant, when I came to the theatre, I saw a gang of Black-Marketeers selling tickets of Rs. 1|4 class at higher rates.

"One wonders why the Management does not issue 5 tickets of Rs. 1|4 class at a time, as Rs. 2|- class tickets are issued, and specially when there are ample tickets of Rs. 1|4 class unsold.

"What is the meaning of Advance Booking? What facilities does one get by such Advance Bookings? Will the Management explain through the medium of your paper?"

BOMBAY. **B. M. Malkan.**

GRATIS ADVICE

"Congratulations old boy! Your remarks have secured immediate results. Shahu Modak will get another one to sing for him on the playback. Motilal is using a wig and allowing a playback singer for him. A certain actress now working in an Andheri Studio, who was lacking Vitamin B is using an artificial gadget on her breast. All these satisfactory changes have taken because of your critical remarks. Hence I congratulate. Now will you please ask Kishore Sahu to stop acting in his own pictures and allow others to judge his work rather than thrust upon himself some cheap boosting? Pass a bit of advice to Rama Shukul and Arun to drop from the screen, and take to some other means of livelihood. Your advice is sure to be followed."

BOMBAY. **V. R. Baliga.**

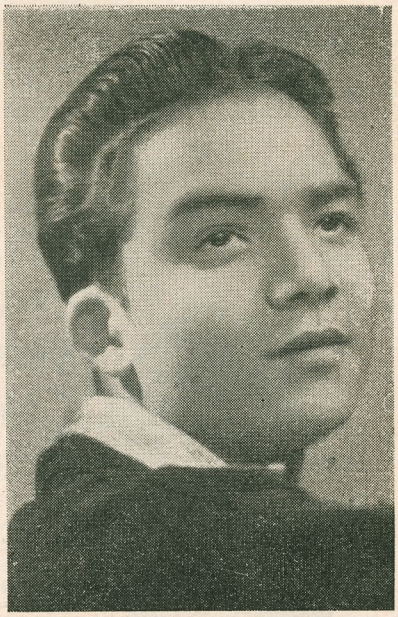
LICENSING FOOLS

"I like your scathing and impartial criticism on our present day films. Never in the history of its existence of nearly three decades have we come across such rotten stuff that is being turned out from our film studios! We only heaved a sigh of relief when we saw "Draupadi" and "Ramshastri". We then hoped for better days in vain. I suggest a "Controlling Board" for our film industry. This industry should be purged of men who poke their dirty noses only to speculate and make money. This is not an industry for business-men with big bellies and small 'heads'. Unlike the present day 'licence muddle' only people who give good artistic pictures should be entitled to have licenses and not those who are resting on their past laurels. This is the only effective remedy to stem the rot and to raise our film industry from its present degenerated state."

BOMBAY. **Madan A. Hanmattekar**

BATTLEFIELD?

"Every now and then we witness a duel in our cinema halls staged for a single seat. When two parties rush in for the same seat, it is but natural to have strife. Can't our cinema managers do the simplest thing on earth—numbering the seats as well as the tickets and thus avoiding these bitter



Recruit Bhim Singh Thapa of 16 Buller Hostel, Lucknow University, Lucknow, is just 21 years and taking his graduation. 5' 7" he sings pretty well and has some amateur stage experience. He is a polished Gurkha and looks it. Will you let this sportsman escape?

Holding a candle to one already blind with love, Sulochana Chatterjee tickles the heart of Paresh Bannerjee in "Din Raat", a Navyug picture.

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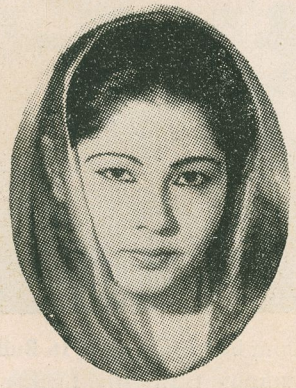

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	MASTER	LILA
Art Direction	DHULIA	RAJANI
YUSUF DHALA	PANDE	DAKSNA

& Others

Directed by: **V. M. VYAS**

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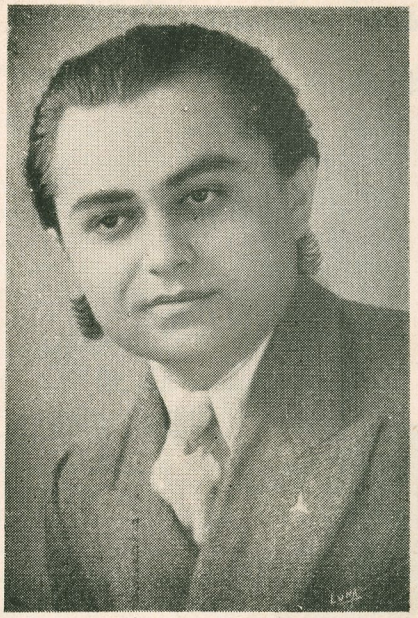

Recruit Narad, a strange name, c/o Nandlal Joshi, 140 L. Cavel Cross Lane, No. 7, Chira Bazar, Bombay 2, is just 27 summers and stands 5' 5". He sings well and talks well and looks like an enlarged edition of Shahu Modak.

---

quarrels?"

SIMLA. **Mansur Mojez**

WASTE OF WORDS

"Why do so many of your contemporaries pay you the compliment of imitation? I find scores of petty film-mags from all over India masquerading the same features and sub-sections as those of Filmindia. If by doing so they mean to give the same quality or attain the same popularity as of Filmindia, they are sadly mistaken. The straight-forward, unpretentious sincere and vigorous spirit that shines through every page of Filmindia is nowhere reflected in their factious, narrow-minded and intellectually bankrupt cult which is the disgrace of our film journalism today. They remind one of the stupid crow that tucked into its unattractive plumage the discarded feathers of the peacock-king and tried to dance as gracefully as the peacock, only to present an awkward and ridiculous sight. I at once concede that genuine admiration often compels emulation. If so, why not admit it straightaway like brave men, instead of hurling abuses at the hero. Or is this disparagement of the hero the psychological reaction of petty minds to instinctive admiration which they fain would but cannot suppress? Whatever the explanation, let them all understand that Filmindia will remain Filmindia as long as Baburao remains what he has been."

BOMBAY. **V. V. Borkar.**

PRAY

"In this town we have only two theatres—each worthless in its own way. What can we do to get a good theatre?"

TRICHUR. **K. Narayanan.**

DON'T YOU?

"For some years now I have been reading 'Filmindia' and have regard for your expert writings. Let me tell you that with or without good pictures this paper has helped to raise the status of Indian film industry. There is correct judgment in some of your reviews. But your claim that you are an impartial critic is however open to some doubt in view of the general trend of some of your writings which do not appear to be unbiased. This is particularly noticeable where Shantaram, Mehboob and Kardar are concerned These three persons probably constitute 50% of good direction in India and Shantaram perhaps is still the best. Whilst I agree to the improvements suggested in your review of 'P. P. A. DERA', I opine that you did not mention the good things and that this picture was not as bad as you said. Since the Woes & Echoes section was sprung on the readers, more and more letters appear against Shantaram. Do you sincerely believe that your writings about these persons are not at all prejudiced?"

(Does honesty need an apology? After seeing a picture I write what I honestly feel about it—Shantaram or no Shantaram. Don't you want my honest opinion—or do you want only something that will coincide with your own opinion? —The Editor).

POONA. **Narayan Rao Mopuri.**

HAULED HERSELF OUT

"What strikes the B. T. fans as odd these days is the low artistic standard reached in the recent pictures released under the Bombay Talkies banner. One fails to notice any deft, artistic touches, which, it seems, the B. T. folks have left behind long ago. After "Basant" no picture worth the name has been produced. Flop followed flop, and the latest flop comes from Amiya Chakrabarty, the creator of 'Basant'! The Bombay Talkies have failed miserably to live up to their former reputation and all attempts to recover their lost prestige have so far been wasted. Will Madam Devika listen and overhaul her directorial staff and stage a come-back or will she allow herself to be classified as the fast failing mushroom woman producer?"

B. Yeshwantha Rao.
VIZAGAPATAM.

A situation of pots and what-nots from "Panihari", an Asiatic picture featuring Shanta Apte.

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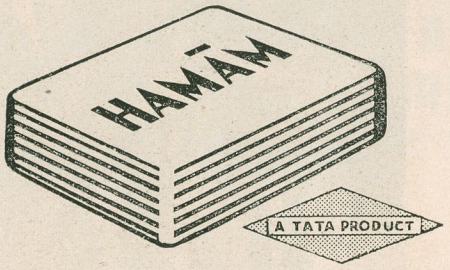


THE TATA OIL MILLS COMPANY LIMITED

OUR REVIEW

This Motion Picture Refuses To Move

"Pratima" Proves A Huge Disappointment

"Pratima" is perhaps the last picture Mrs. Devika Rani Rai will have chaperoned as Controller of Productions. It is reported that she is going away for good. And it is good. No one will miss her after remembering the series of flops which the studio gave under her control and management.

Of all the recent flops given by the Bombay Talkies "Pratima" is the most colossal one. In fact, it can hardly be called a motion picture and to describe it faithfully it should be called a chain of still photographs stuck together for film purposes.

In fact, the picture is stupid all-round with the exception of its technical work which is as good as usual. In "Pratima" you find a dacoit gone good, a sexy dance in a dacoit's den, a rich heiress living mysteriously, an anaemic son of a rich man falling in love, some unconvincing village dances and what not under the illusion that all these things would make up for box-office success. If this is the perfect motion picture story which Bhagwati Charan Verma can give, let him quit the profession here and now rather than inflicting himself further on the long suffering public.

STUPID STORY

In an unknown town two rich characters are introduced. One is called Captain Saheb and the other is called Lal Saheb. Both are supposed to be rivals in buying things outbidding each other. As will be suspected, the Captain has a son and Lal Saheb has a daughter and they must naturally become the counter attractions of the story. After establishing this usual mathematical basis the writer discovers the heroine of the story in Pratima, a mysterious heiress, who is brought up by an auctioneer by the name of Pravasi.

Later on we are told that this Pravasi was once upon a time a dangerous dacoit called Jalimsingh and he had found this little girl as an infant while running away from the police. Evidently he had given up his profession and dedicated his future life to the upbringing of the child.

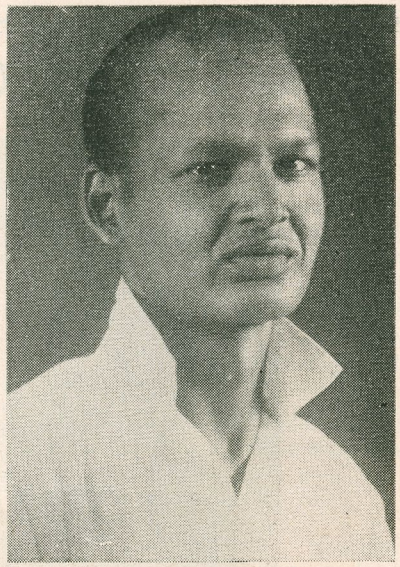
After the usual stupid interludes Rajendra, the hero, meets Pratima, the heroine, at the auctioneer's shop. This meeting creates the jealousy of Rekha, the daughter of Lal Saheb.

PRATIMA

Producers:	**Bombay Talkies**
Language:	**Hindustani**
Story, Scenario & Dialogues:	**B. C. Verma**
Lyrics:	**Narendra**
Photography:	**Layton & D'Mello**
Recording:	**J. M. Barrot**
Music:	**Arun Kumar**
Cast	**Swarnalata, Dileep Kumar, Jyoti etc.**
Released At:	**Majestic, Bombay.**
Date of Release:	**21st July 1945.**

Director:
JAIRAJ

From here onwards the picture becomes a detective thriller in which a number of situations revolve round the gold idol of Lord Krishna. This idol is reported to have been given by the aunty of Lal Saheb to her son



Recruit Thakor Advani of Gidumal Lekhraj Road, Karachi No. 1, is Bhudo Advani's brother. You can see the family trade-mark on the face. He wants to get going having waited 28 years. He says he can speak Urdu fluently, something which Bhudo doesn't do. Well, what about this little Bhudo?

This is rather a hot situation from "Room No. 9", a mystery picture of Navyug Chitrapat.

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between MAN & MAN
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PAHECHAN

Starring :

BARUA JAMUNA

Maya Bannerjee — Ahendra Choudhary
Indu Mukherjee & Anjali Roy *(a new find)*

Producer : **K. TULSHAN**

Music : **KAMALDAS GUPTA** (of Jawab' fame)

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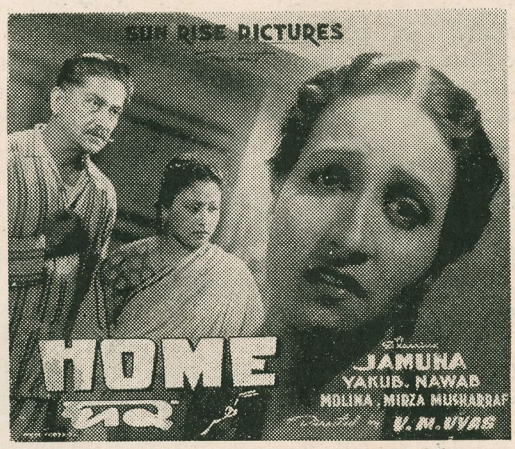

MOTHER INDIA'S

Real Greatness

Is its DAUGHTERS!

SUNRISE PICTURES'

Saga of the Hearth.

GHAR घर

Starring :

JAMUNA - NAWAB - YAKUB - MOLINA
W. M. Khan - Mirza Musharaff - Kalyani
and others.

Director : **V. M. VYAS**

Author : **M. G. DAVE**

(The Two who gave you MA-BAAP)

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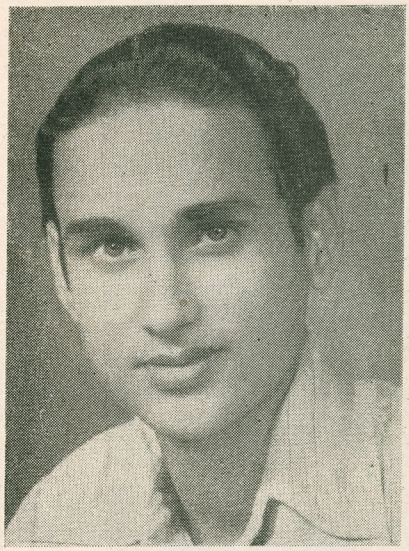

Recruit S. C. Chaudhury of Nalini Block 2, Mongibai Road, Ville Parle, 5'-10", 23 years old, he sings well, plays several musical instruments and talks Hindi, Bengali, English and even a little bit of Marathi which he, of course, picked in Ville Parle. He looks soft like our screen heroes. He only wants a trial. He is prepared to begin anywhere, because he is a genuine art lover.

when he married outside the family status and went away for good. For a time the usual stealing angle is given to this idol business and the different characters are moved to and fro without any convincing purpose. Later on, however, the old Chachi of the Lal Saheb is dug out and brought on the scene to prove that the idol was not stolen and to prove that Pratima, the heroine, was the heiress of a huge fortune. Ultimately the hero and the heroine are given to each other.

The entire story is so stupid and unconvincing that it cannot be called suitable for motion picture production even after the most charitable stretch of imagination. How Mrs. Rai could have taken up this subject for picturization must remain a puzzle to us.

GOOD TECHNIQUE BUT—

Sound and photography of the picture are good, as good as the usual standard of the Bombay Talkies. It is in the other production values that the picture becomes a huge disappointment. While the conception of the story is stupid its scenario is utterly poor. Even the dialogues are disappointing. This man, Bhagwati Charan Verma, does not seem to be having any idea of writing a motion picture script. The songs of the picture are common compositions without a single outstanding thought, while the musical tunes are far from being popular. The direction of Jairaj, which is a maiden effort, looks maiden and amateurish from the beginning to the end. At this rate it seems that Jairaj will need half a dozen more pictures before we can risk calling him a motion picture director.

Inspite of her tired and worn out looks Swarnalata has given a good performance in the role of Pratima. In fact, she beats the others hollow including Shah Nawaz who seems to have been held too much in restraint and not allowed to act and react according to situations. Jyoti makes an appearance on the screen after a long time in the role of Rekha Rani and she neither looks a Rani nor acts as one. On the other hand, she presents a hideous picture of her old self. The hero of the picture, Dileep Kumar, seems to have gone more anaemic since his last picture. He now presents a hollow chest, limp arms, shaky legs and a woe-begone look suggesting a patient illness of several years. When a man with these looks plays the hero it must be the end of motion picture glamour. Dileep Kumar does not act at all in the role of Rajendra, the hero, and we doubt whether he will ever act in future.

Pithawalla and others give their usual stupid performances which are neither artistic nor dramatic.

"Pratima" is an unfortunate picture. It is a terrific disappointment to all the fans of the Bombay Talkies. This is the fourth flop this concern has presented to us. At this rate you won't have Bombay Talkies after some time.

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श्रवण कुमार

Starring:

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PAHARI SANYAL. K. C. DEY, MORE,
GULAB and others

Screen Play by: **K. S. DARYANI**

Dialogues & Songs: **WALLI**

Directed by:
RAM DARYANI

NAVIN'S
GORGEOUS PICTURE

BHARATHARI

Starring:
SURENDRA, MUMTAZ SHANTI,
AROON and KAJJAN

Produced by: **P. B. ZAVERI**

Director: **CHATURBHUJ DOSHI**

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OUR REVIEW

"Bari Ma" Proves Year's Most Rotten Show

Stinking, Stupid and Boring All-round

"Bari Ma" is the usual 'instructional' picture which the Government of India insists upon our producers to give, as their contribution to the war effort of the country. This is a story of Jap espionage in India prior to the Japanese invasion.

The most shocking feature of this picture is the fact that its story has been written by V. S. Khandekar, a literary celebrity of Maharashtra. After seeing "Bari Ma" we do not need any extra inducement to come to the conclusion that even Khandekar can write some stupid, stinking trash. "Bari Ma" is nothing better.

The story opens in Dinapur where Durgadas, a villager, is worried about his son, who is taking education in England, due to the bombing of London. He rushes to the Goddess Durga and vomits some sobstuff there and taking a promise from the stone idol, comes back happy to his family. At the house however his creditor Ghanshyam is waiting to oust him out of the house inspite of his own daughter's dislike of the procedure. Hema does not like her rich father doing this to Durgadas because she is secretly in love with Dinesh, the son of Durgadas. Durgadas has a daughter in Usha. She is supposed to be young in years but actually on the screen Meenaxi, who plays the role, looks a mother of several children. Ghanshyam, the creditor warns that Usha should marry Rajendra, his own son, an idea which Durgadas naturally hates. Rajendra is shown as a Japanese spy in tow with Mona, a dancer. One more character is introduced in Champa, a gardner whose business it is to dance in the midst of flowers wrapping a lot of flowers round herself. The fact that she does it without any reason is beside the point. With these characters in hand the writer brings Dinesh on the scene at a time when Durgadas has lost all his belongings and the village is badly bombed. As the Japanese agent, Rajendra is in charge of Dinapur and as his first act for the enemy he begins by vomitting his love for Usha. Things start moving a bit now with a sprinkling of patriotism here and there till Usha dies a martyr, Rajendra turns a new leaf, Dinesh rushes to and fro and Hema is ultimately given to the hero in the midst of the unveiling of photographs of several national leaders.

BARI MA

Producers:	Prafulla Pictures
Language:	Hindustani.
Story:	V. S. Khandekar
Lyrics:	Zia, Anjum & Badhe.
Music:	K. Dutta
Dances:	Chobe & More
Photography:	Bulbule
Recording:	Billimoria & Chavan
Cast:	Noorjehan, Meenaxi, Alaka, Sitara, Ishwarlal, Yakub, Salvi, Damuanna and others.
Released At:	Lamington Bombay.
Date of Release:	27th July 1945.
Director:	WINAYAK

The whole affair is so insipid and stupid that one begins to doubt the sanity of the writer as well as that of the director. The picture has nothing of a relief in it from the beginning to the end. The story is stupid. The direction is more stupid. And the production on the whole is the most stupid thing seen in recent years. The song compositions are rotten and heart-rending while the musical tunes are anything but musical. From the players almost everyone has given a bad performance and even that superb artiste Yakub suffers badly owing to the rotten company he gets. Nurjehan looks too fat as Hema, Meenaxi too old as Usha, Alka too unnatural and affected as Champa, Ishwarlal aged and awful as Dinesh, Salvi too melodramatic and stagy as Durgadas and Damuanna too grotesque and crazy as Bade Bhayya. Even the dance of Sitara, though a graft on the story, is inartistically executed.

In short, "Bari Ma" is a huge waste of time, money and raw film. And it is a pity that some leading intellectuals from Maharashtra should have conspired to produce this shabby motion picture.

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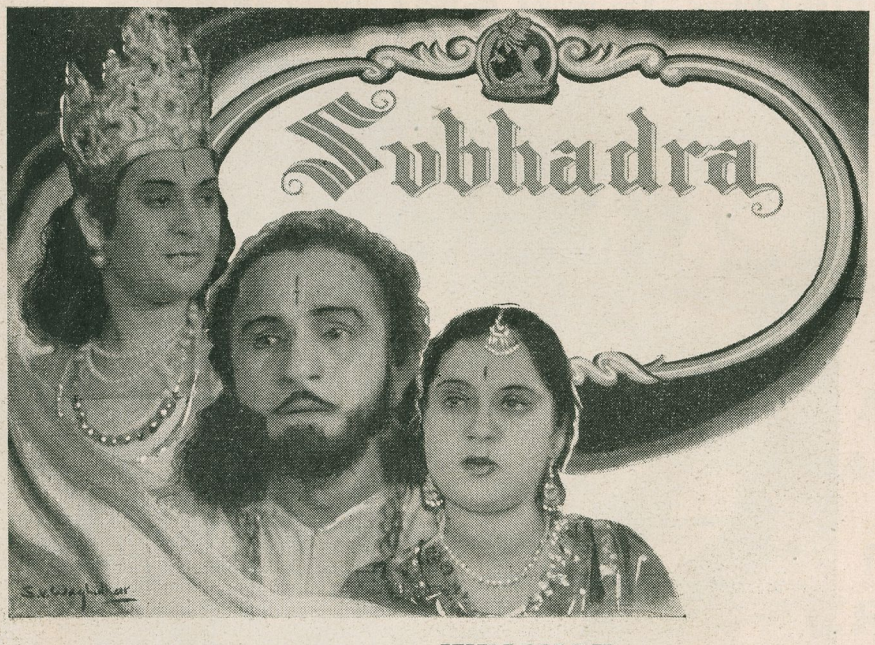
AND NOW COMES 1945's GREAT MYTHOLOGICAL



PRAFULLA PICTURES'

SUBHADRA

Starring :

SHANTA APTE
(Courtesy S. A. Concerns)
ISHVARLAL, YAKUB,
Meenakshi, Usha Mantri
Shanta Rin, Lata, Salvi, Jog.
Damuanna and
PREM ADIB

★

Director-Producer : **WINAYAK**

Story : **V. S. Khandekar** *Music :* **K. Datta**

World Rights with : **INDIA FILM CIRCUIT**—Lamington Road, Bombay 4.

OUR REVIEW

"Krishnarjun Yuddha" Presents A Dancer Story

Boring Story—Bad Direction—Rotten Music

With the exception of some rare technical shots, though clumsily executed, Mohan Sinha presents nothing in his new picture "Krishnarjun Yuddha". Though the producer sticks to his philosophic theme rather too loyally, as heard in the dialogues of Krishna and Arjun, he seems to forget, rather readily, that all this philosophy had to be presented through the medium of a motion picture. Mohan Sinha fails to picturize the philosophy which he seeks to present in his picture. And that is why "Krishnarjun Yuddha", inspite of the lot of time spent on it, becomes a boring experience.

As the story belongs to the Hindu mythology it is necessarily irrational though allegorical. Arjun, the hero of the Pandavas is being prevailed upon by his wife Subhadra to seek peace and happiness after the battle of Kurukshetra. Subhadra practises this persuasion with the help of dance and music to the point of frivolous flirtation and presents a portrayal not entirely in keeping with the dignity of our mythological heroines. The way Subhadra handles Arjun, it seems that the greatest warrior of those times was no better than a nit-wit.

At this stage Narada enters the field and creates the time-honoured conflict which was supposed to provide an acid test both to the gods and the human beings of those times. Using the incident in which Chitrasen spits out his 'pan' on the Sage Galav, Narada creates a terrific conflict between Krishna and Arjun, the Guru and the disciple, thus providing humanity in general with a long-winded lecture on the duties of a warrior and on the principles of righteousness. Lord Krishna takes a vow to vindicate the insult showered on the Sage Galav by destroying Chitrasen while Arjun is prevailed upon to offer his protection to Chitrasen. This conflict goes through the usual mythological interludes and ultimately we see Krishna and Arjun face to face shooting arrows at each other. At the right moment of the climax, the hitherto unreasonable Galav suddenly becomes reasonable and forgives Chitrasen. Thus ends the theoretical war between Krishna and Arjun which was intended only to provide some elaborate discussion of the philosophy preached by Lord Krishna.

KRISHNARJUN YUDDHA

Producers:	Murari Pictures
Language:	Hindi
Story:	Mohan Sinha
Songs:	Joshi & Safder Ah.
Photography:	V. N. Reddi
Sound:	N. S. Nayer
Music:	Jagannath Prakash
Cast:	Prithviraj, Shobhana, Shahu Modak, Kanhaiyalal, Trilok Kapoor, Menaka, Ratanbai etc.
Released At:	Novelty, Bombay.
Date of Release:	14th July 1945.

Director:
MOHAN SINHA

Nalini Jayawant (now Mrs. Pankaj Desai) comes to the screen in "Phir Bhi Apna Hai", a Venus picture.

POOR PRODUCTION VALUES

The motion picture suffers from lack of drama. No one is interested, in the present times, in a cut and dry debate on philosophy. Mohan Sinha has failed to dramatize the incidents in this episode of Mahabharat. Though there is very little basic material the producer could have done better by portraying the effect of this conflict on the followers of Krishna and Arjun outside their palaces. Probably the story would have been more dramatic had the reactions of the populace been shown with requisite realism. And what happened to the

Veena gives a sprinkling of sex-appeal to "Pehli Nazar", a picture of Mazhar Art Productions.

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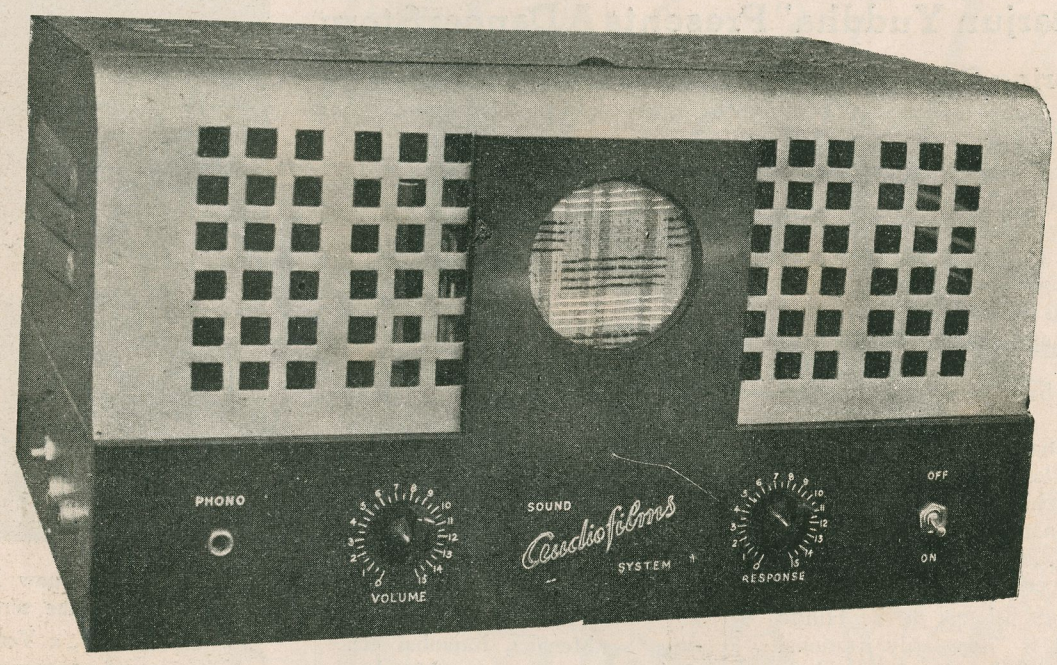

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other Pandavas?

The direction of Mohan Sinha is hardly intelligent and imaginative insofar as the story contents of the picture are concerned. Though the technical presentation in general is erratic, Mohan Sinha has come out with some rare shots using his pet process of grafting a gorgeous background to moving action in the forefront. Some of these shots are very cleverly done and do not fail to provoke the admiration of technically-minded people. The dialogues of the picture are well written but the same cannot be said of the songs. The music is utterly rotten.

From the players, excepting Kanhaiyalal as Narada and Menaka as Chitrangi, no one seems to have given a good performance. Inspite of the haggard face, Menaka has acquitted herself well and has given a good dance in addition. In the role of Arjun Prithviraj jerks himself about and in doing so forgets to act. Mrs. Shobhana Samarth gives an awful performance in the role of Subhadra and becomes most disgusting when she starts waving her hands, which movements we are supposed to accept as components of a dance. In the role of Chitrasen, Trilok Kapoor walks like a stiff bamboo with the lower part split in two. Trilok yet doesn't seem to know the exact use of a human face for purposes of film acting. Ratan Bai looks a funny Draupadi even in mid-shots. Shahu Modak does pretty well as Krishna, but while speaking the dialogues he seems to chew the words as if swallowing the juice of the philosophy himself.

Inspite of the versatile cast and some good technical work, "Krishnarjun Yuddha" must remain a very boring picture without any entertainment.

Munnawar Sultana looks coy enough in "Pehli Nazar", a picture of Mazhar Art Productions.

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OUR REVIEW

"Geet" Becomes A Polished Picture

Naushad Gives Excellent Music

After a very long time a really good picture has come from Kardar Productions. It is not expected to run well with our masses because the story has sense and harmony in its treatment. Nevertheless, "Geet" still remains a good picture which has just missed its emotional mark for some reason or other. Because of the credit title we accept that Mr. S. U. Sunny has directed this picture though it is a tall story to swallow, seeing that it is his maiden effort.

The story of "Geet" is rather common because bits of it have been seen in many pictures. Very recently, almost a similar theme was projected on the screen in "Chand", a picture produced by the Prabhat Film Co. And yet in technical values "Chand" can not be considered even a patch on "Geet" which is easily a very polished picture.

The story opens with a famine in which a hungry woman brings her small child to a dilapidated temple and placing the same at the feet of the goddess goes away blaming Divinity for the responsibility of giving her a child without providing for its maintenance. A little later, the Pujari of the temple returns and blames his wife Maya for the birth of his own son Bansi whom he considers to be an ominous addition to the family. Just then the cry of the other baby is heard and very soon the Pujari's economic troubles are multiplied. He decides to kill the child, but his wife prevents him from doing so and good luck follows the next minute when some rich citizen brings gifts to the temple for some favour done by the goddess.

Very soon the temple is rebuilt and years pass, and the forsaken child is now become Gopee, a beautiful maiden, who has in Bansi, the son of the Pujari, a clumsy and stupid companion.

Considering Gopee to be the guarantee of good fortune, the Pujari wants that she should marry his son Bansi. With this aim in view the girl is being constantly coerced, but on the eve of her marriage she runs away with the hero of a travelling theatrical show.

Vijay, the hero, has an old uncle, Chacha, who does not approve of the boy meeting any girl for fear that his musical talent and art would be dissipated. Vijay, however, falls in love with Gopee and vice versa till Radha, the prima donna of the show becomes jealous and starts creating trouble.

To avoid legal complications Chacha, Vijay and Gopee leave the show and run away to the town and, for a time meet numerous privations of penury. The usual scenes now follow in which Gopee is kidnapped and taken back to her parents, Radha flirts with the hero and blackmails him for a time, and Vijay falls ill to the point of death in the absence of the heroine. As usual, conscience strikes Radha and she brings the heroine on the scene in the nick of time to pull back the hero from the jaws of death, so to say. And thus ends a common story which fortunately is beautifully presented.

GEET

Producers:	**Kardar Productions**
Language:	**Hindustani**
Screenplay & Dialogues:	**D. N. Madhok**
Songs:	**Madhok & Qadri**
Music:	**Naushad**
Photography:	**Divecha**
Sound:	**Minoo Katrak**
Cast:	**Nirmala, Shahu Modak, A. Shah, Chanda Bai, Vidya and others.**
Released At:	**Minerva, Bombay.**
Date of Release:	**14th July 1945**

Director:
S. U. SUNNY

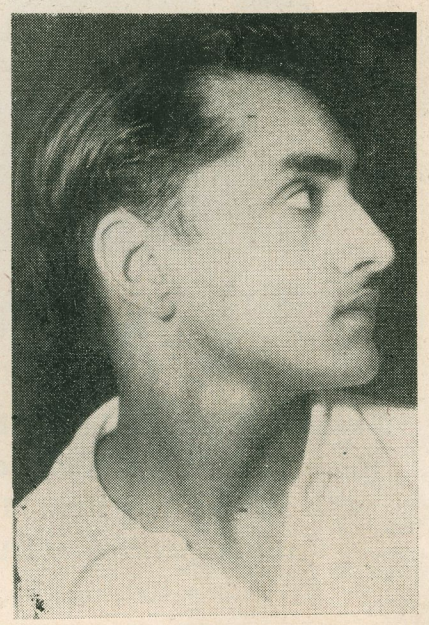
The story misses its emotional soul because, though not married, the hero and the heroine are constantly together during the major part of the picture. Actually there is no space for any pathos throughout the story, and no sooner both are separated they are brought together within a very short time. As a result of this treatment of the story no sympathy is given to the heroine whose pathetic plight was expected to appeal to the audience in an emotional manner. And it is here that this good picture has failed inspite of almost every other production item being slickly handled.

GOOD PRODUCTION VALUES

"Geet" is a beautifully finished picture. It is technically very well directed, nicely photographed and well recorded all throughout. For the first time Madhok has written snappy dialogues and though his songs are not much in the way of new ideas, Madhok has improved on his previous work in this department. Apart from the technique of the picture, the most outstanding feature is its music. Naushad has given excellent film music with beautiful orchestration all throughout the picture. The tunes are light, snappy and yet appropriate and would have helped any story to be a huge box-office success had the story not suffered in its emotional contents.

From the players, Nirmala gives a good performance as Gopee. Shahu Modak, strangely enough, acts a restrained Vijay without his usual erratic mannerisms. Chanda Bai as the Pujarin is very good while Vidya as Radha, the prima donna, also makes a good impression. The others in the picture are not very bad.

In fine, "Geet" is a picture worth seeing even though it misses your heart. It has music that should appeal to many even without its story and technique.



Recruit Jitendra Singh, 76 New Block, Meerut College, Meerut, is just 19 and stands 5 feet 8 inches. Has some stage experience as an amateur and is just anxious to plunge into the films. Well?

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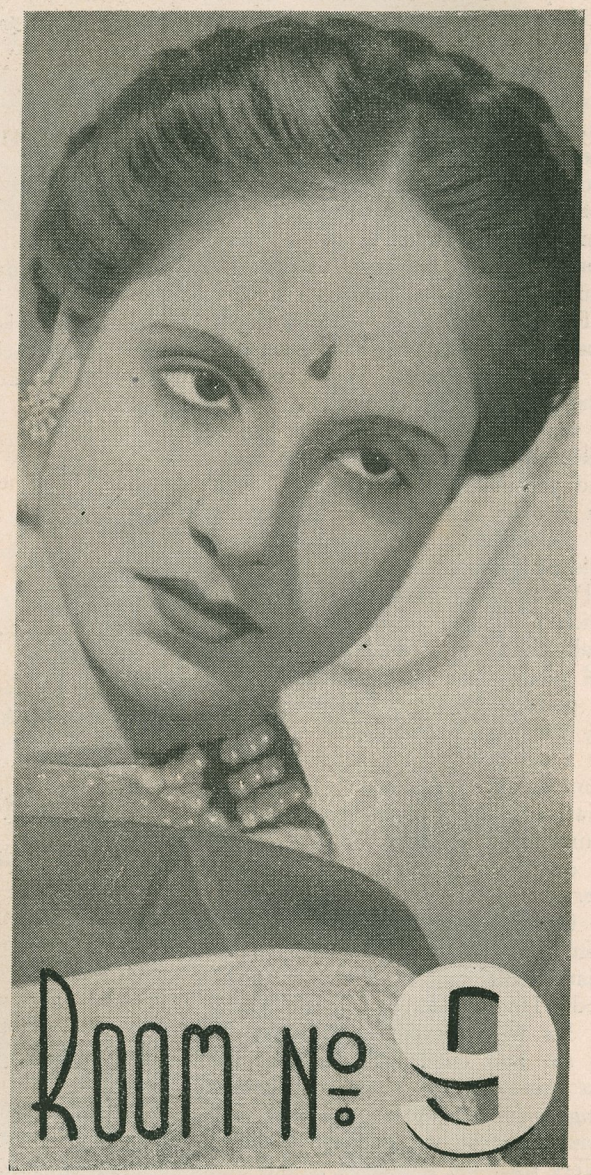

NAVYUG'S Novel Social

Direction :
VEDI

Screenplay :
SHAHID LATIF

Music :
RASHID ATRA

Songs :
NAKHSHAB

Co-Starring :
SHYAM, K. N. SINGH, SAROJ BORKAR, DARKASHMIRI, RAJ BISHWAS AND KESARI.

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RELEASED THRU'

PEERLESS PICTURES

RAMNIK PRODUCTIONS (Andheri)

Producer-director Kishore Sahu reports to us that his costume picture "Veer Kunal" would be ready within a month's time. This picture seems to be carrying a very fine advance impression in trade circles and we hear that a couple of film syndicates are interested in purchasing the picture outright. The question is whether Kishore Sahu will care to sell the rights as he fancies more profits in exploiting the picture himself.

PROTIMA PRODUCTIONS (Bom-Bay)

By the time this issue is in your hands that charming artiste Protima, who has assumed the role of a producer these days, will have released her maiden production "Chhamia" at the New West End in Bombay. Strictly speaking, "Chhamia" should be a contraband production and it was appropriately named "Chor" at one stage. But with the change of name, it suddenly became a legitimate product and as such it is now on the screen drawing crowds from all parts of the town. "Chhamia" features Begum Para in addition to the versatile talents of Protima herself. We are told that "Chhamia" has a sensible theme which people have come to like.

MAZHAR ART PRODUCTIONS (Bombay)

Those people who recently saw the rushes of "Pehli Nazar" are firmly of the opinion that Mazharkhan will step into the ranks of great directors with the release of this picture.

"Pehli Nazar" is a costume story on Muslim life in the country and as such it is bound to appeal to all. Featuring Veena, Munnavar Sultana, Motilal and others, the picture has a very strong cast which ought to pull very well at the box-offices.

DHANLAXMI PICTURES (Bombay)

Now that the licensing regulations have been terminated by the Government of India, that celebrated writer, Pandit Indra has burst out into production activity and is making huge preparation for the production of a series of social pictures as well as a couple of mythological ones.

The first that will go into production is called "Ghar-ka-Chirag", while the other ones that are in the script stage at present are: "Lajwanti", "Ghunghat" and "Dasavatar."

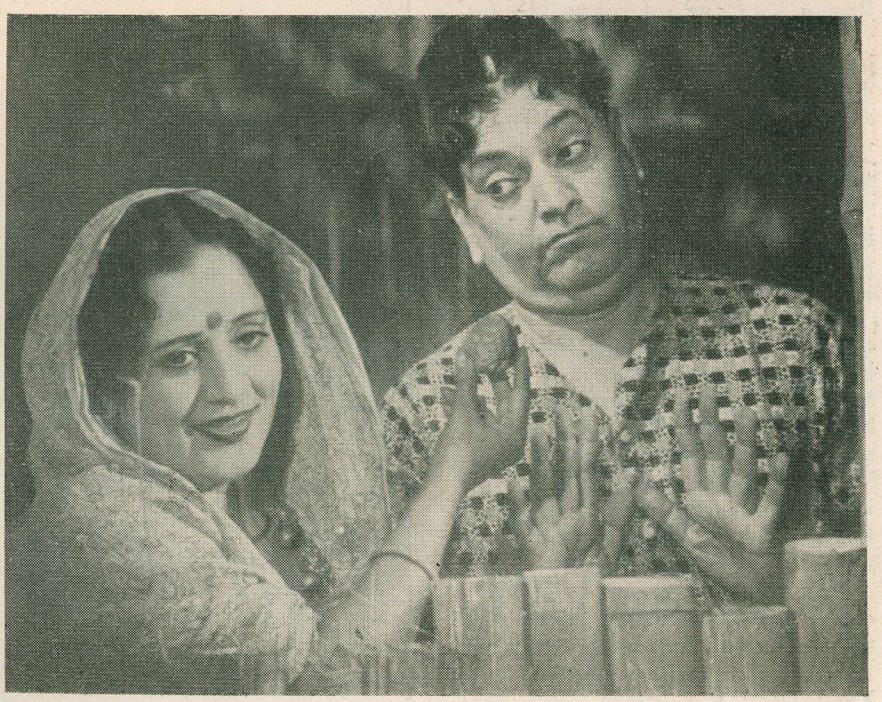
All on the quiet, Panditji has been able to secure the co-operation of some powerful financiers as well as the services of some new faces for the screen.

Just at present, Panditji is busy picking and choosing his distributors for different provinces, who seem to be anxious to secure the productions of Dhanlaxmi.

We wish Panditji every success as, with his long and wide experience of motion picture stories he ought to be able to give our film-goers something really worthwhile and progressive.

EASTERN PICTURES (Bombay)

"Zeenat," a social story of Muslim life, has only to be released to be appreciated by the masses. It is not usual for producers to tell us about the stories they produce, but we understand that "Zeenat" has a pretty popular story. It should bring good profits into the already bulging pockets of Mr. Shiraz Ali Hakim. The picture features Nur Jehan and Yakub and is directed by Shaukat Hussein.



With Gulab and Bikram Kapoor, many a humorous situation takes birth in "Panihari", a picture of Asiatic.

SHALIMAR PICTURES (Poona)

Producer W. Z. Ahmed can be seen rushing about between Bombay and Poona these days and people appreciate all this rush seeing that "Mun-ki-Jeet" is drawing immense crowds at the Kamal Talkies in Bombay.

At the studios in Poona, Ahmed is infernally busy with three productions at a time. They are: "Prithviraj Sanjogita", "Meera", and "Shree Krishna Bhagwan." We can not tell you how far these pictures have advanced in production but Ahmed hopes to get at least two of them ready before the end of the year.

JAYANT DESAI PRODUCTIONS (Bombay)

The speed with which Producer-director Jayant Desai works is really remarkable. No sooner one of his pictures is released we hear of another being completed. We have still not recovered from the shock of "Chandragupta" when we are told that "Tadbeer", a social story, featuring Saigal and Suraiya is ready for the screen. The screenplay is written by Mohanlal Dave and you can well imagine what a combination that is going to make with Jayant's popular direction for the masses. Still another picture announced by Jayant Desai is "Sohni Mehwal", featuring Begum Para and, of course, the inevitable Ishwarlal. Another costume picture which Jayant threatens to produce is "Jehangir." We only hope that it is not to be Ishwarlal this time.

SHREE FILMS (Bombay)

Director Debki Bose is reported to have returned to Calcutta having completed "Meghdhoot" under the direct supervision of Seth Chunilal B. Desai.

This is the first time that a responsible producer of the status of Chunibhai has directly supervised a picture from set to set and we have every hope of "Meghdhoot" becoming a marvellously polished production. With Lila Desai leading a useful cast it is no wonder that the picture is scheduled to be released in Calcutta simultaneously at five theatres.

With his usual flair for big financial deals, Seth Chunibhai is reported to have secured in advance the world rights of the maiden production of Kanu Desai Productions. It is said that Kanubhai is busy selecting cast for his picture and barring Lila Desai it will take him sometime to get a crowd of others.

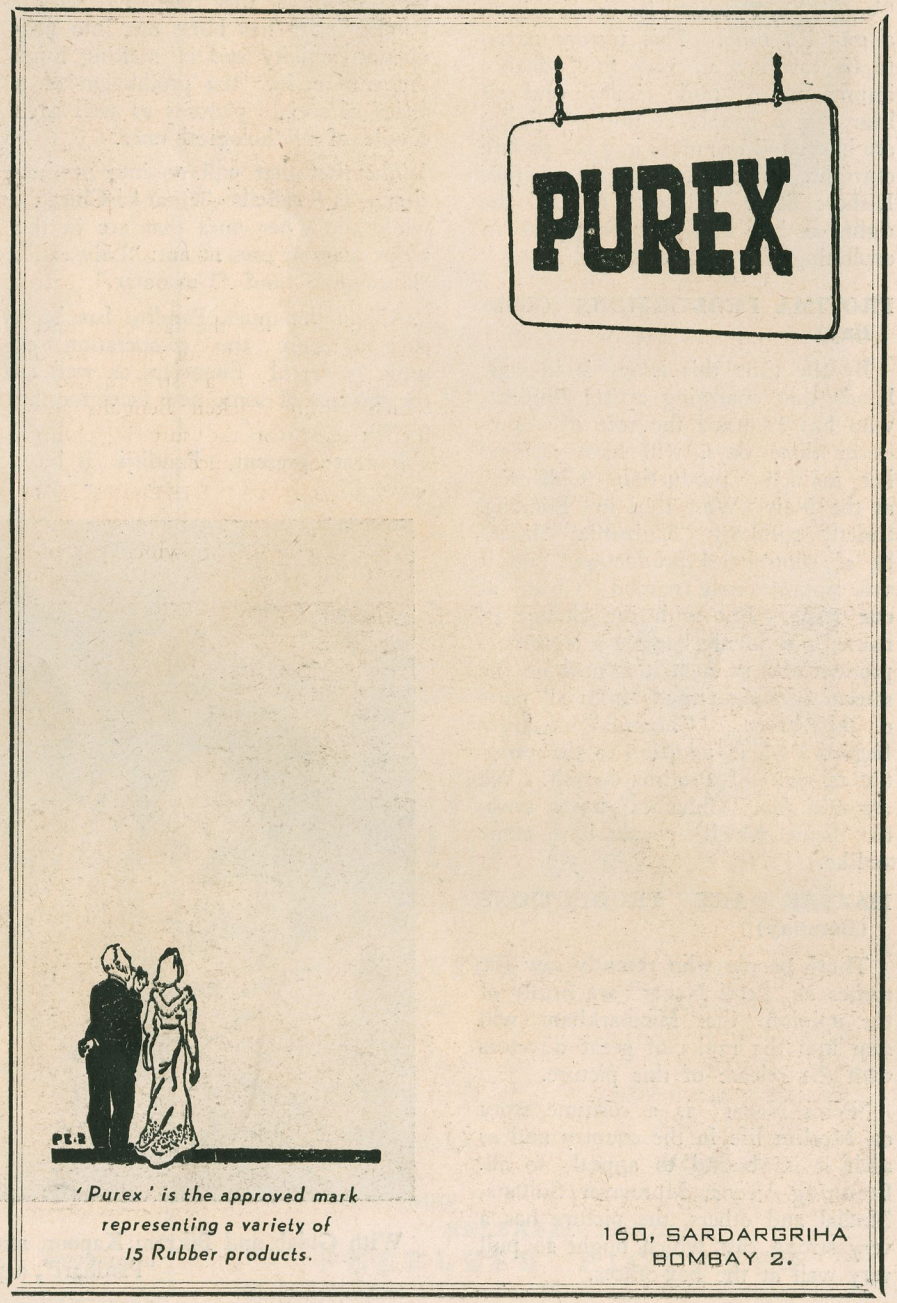
ASIATIC PICTURES (Bombay)

Director Gunjal is looking more and more frantic every day, rushing between several studios to complete "Panihari", a social story of village life. Gunjal has full sympathy from us seeing that he has to direct Shanta Apte and Surendra and work with half a dozen cameramen and recordists in six different studios. When "Panihari" is completed we shall all know. Till then we must keep quiet.

AMAR PICTURES (Bombay)

Described as a colossal costume picture "Ratnavali" is reported to have been completed. And yet we are told that Director Surendra Desai is giving it some final touches by removing the minor freckles from the face of Ratnamala who plays the title role of Ratnavali. With Surendra, Maya Bannerji and Usha Mantri supporting Ratnamala, the picture is reported to have become an excellent costume proposition, and it is no wonder that it has been purchased by Excellent Pictures by paying a fabulous price. They say that Govindram's music direction in the picture is a highlight of the film.

Another production which will



soon go to the floor is "Seeta Swayamwar." If they take Shobhana Samarth for this picture, it would not be very surprising.

NAVAYUG CHITRAPAT LTD. (Poona)

"Din Raat", a social story directed by Shorey Daulatalvi, is ready for release. Another one which is on the sets is called "Room No. 9" which features Geeta Nizami, K. N. Singh and others. They say that this picture is expected to be ready within a couple of months.

ASIA FILMS OF CHINA (Bombay)

This is a Soviet company of film Distributors. They will be releasing shortly a Russian picture "Nasiruddin in Bukhara" in Hindi. The Hindi version of this Russian picture was dubbed and prepared at the Bombay Talkies studio and it is said that it is expected to revolutionize Indian ideas about cinema entertainment.

ASSOCIATED PICTURES (Calcutta)

Director P. C. Barua, it is reported has been entrusted with the production of a film on the slum life of Calcutta. In the cast of this picture we find Barua himself with Ramola, Jamuna and Molina. The film is to be produced in Hindi and one wonders how it will directly affect the lives of those Bengali slum inhabitants who are miles away from Hindi. The producers seem to be anxious to give publicity to the fact that Barua has been paid a lakh of rupees for his direction. That is a strange way in which famine-stricken Bengalis show their regard for the suffering humanity of their province.

The clouds have taken all the expression away, leaving Masud Parvez and Renuka Devi to do their best in "Ghulami", a Shalimar picture.

NEW INDIA DISTRIBUTORS Bombay)

This is a new firm which has purchased the goodwill of Meher Talkie Distributors. They will be releasing two pictures, "Badnami' and "Neelam". The first one is produced by Shorey Pictures and features Manorama, while the second one is a social story, featuring Meena, Harish and Jagdish Sethi.

Wistful and waiting for the long lost one, Protima brings to the screen a pathetic charm in "Chhamia", a social story.

D. R. D. PRODUCTIONS (Bombay)

It is reported that these people are busy with their third picture called "Nek Parveen", directed by S. M. Yusuf. Ragini takes the main role in the picture with Yakub and others supporting her. It is supposed to be a Muslim subject with a social theme.

P. R. PRODUCTIONS (Calcutta)

These people have got a picture called "Ban Phool" which, we are told, is controlled by someone by the name A. P. Madia. The picture is reported to be featuring Kanan Devi and Krishnakant, but beyond that we do not know anything. It is being advertised in "filmindia" and you may be able to discover its advertisement in our pages.

RAJA MOVIETONE (Bombay)

A. P. Madia, once again the same man, is reported to have produced another picture called "Ghazal", produced by Raja Movietone. It, of course, features Zahur Raja himself. We wish we could tell you what it is.

MURLI MOVIETONE (Bombay)

Director Ram Daryani is reported to be busy with the shooting of "Shravan Kumar", the story of which has been written by his brother K. S. Daryani who is a well-known dramatist of Sind. The dialogues and songs are written by Walli, a writer of the Punjab. In the cast we find Mumtaz Shanti, Chandramohan, Pahari Sanyal and others.

PRAFULLA PICTURES (Kolhapur)

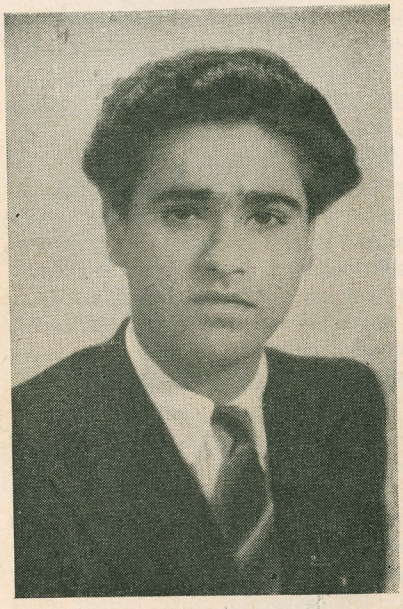
Producer-director Winayak has completed the shooting script of "Subhadra" in association with its author, Mr. V. S. Khandekar. The cast of this picture includes Shanta Apte, Ishwarlal, Yakub and, of course, Meenakshi. The dialogues and songs are written by the well-known writer Pandit Indra. Between Yakub and Ishwarlal we do not know who is going to be Arjun, but on whomsoever the mantle falls, is going to prove a scream.

ADVANCE FILM EXCHANGE (Bombay)

This enterprising firm of distributors is reported to have purchased the world rights of "Ghar" produced by Sunrise Pictures in Calcutta. The story of this picture has been written by Mohanlal Dave and Mr. V. M. Vyas has directed the picture.

NEW TALKIES LTD. (Calcutta)

Director Barua is reported to be busy finishing the final sets of "Pahechan", starring Jamuna, Maya Bannerji, Ahindra Chaudhari and, of course, himself.



Recruit Mansur Mojez belongs to P. Box No. 21, 'Dormers', Simla. With 5'-7½", he is both ambitious and versatile. He is a poet, a playwriter; wants to act to become a director ultimately. Already earns over Rs. 200 but wants to give up the routine job for glamour. He wants to do something creative.

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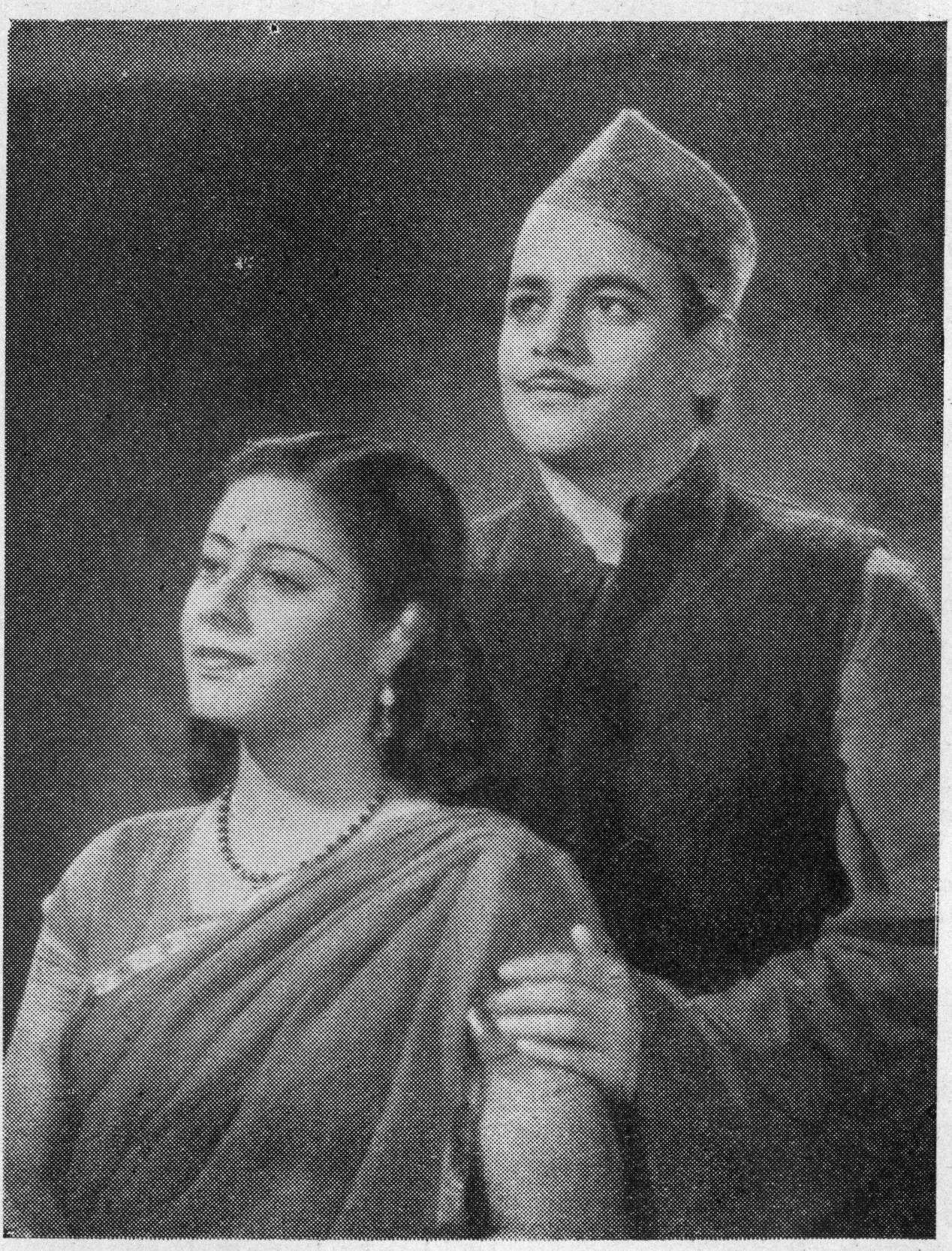
EDITOR'S NOTE

Producers who advertise in "filmindia" expect us to write their studio news. For several reasons we do not fancy this work. As producers themselves often do not know what they are producing, we are not expected to know more about their affairs. In future, no news in these columns will be published unless such news is supplied by the publicity departments of the producers. Almost every producer in this country boasts of a publicity manager and we wonder what these managers are doing if they are not supplying news to the film magazines.

A polished artiste, Rajkumari Shukla makes "Ghulami" a boisterous hit.



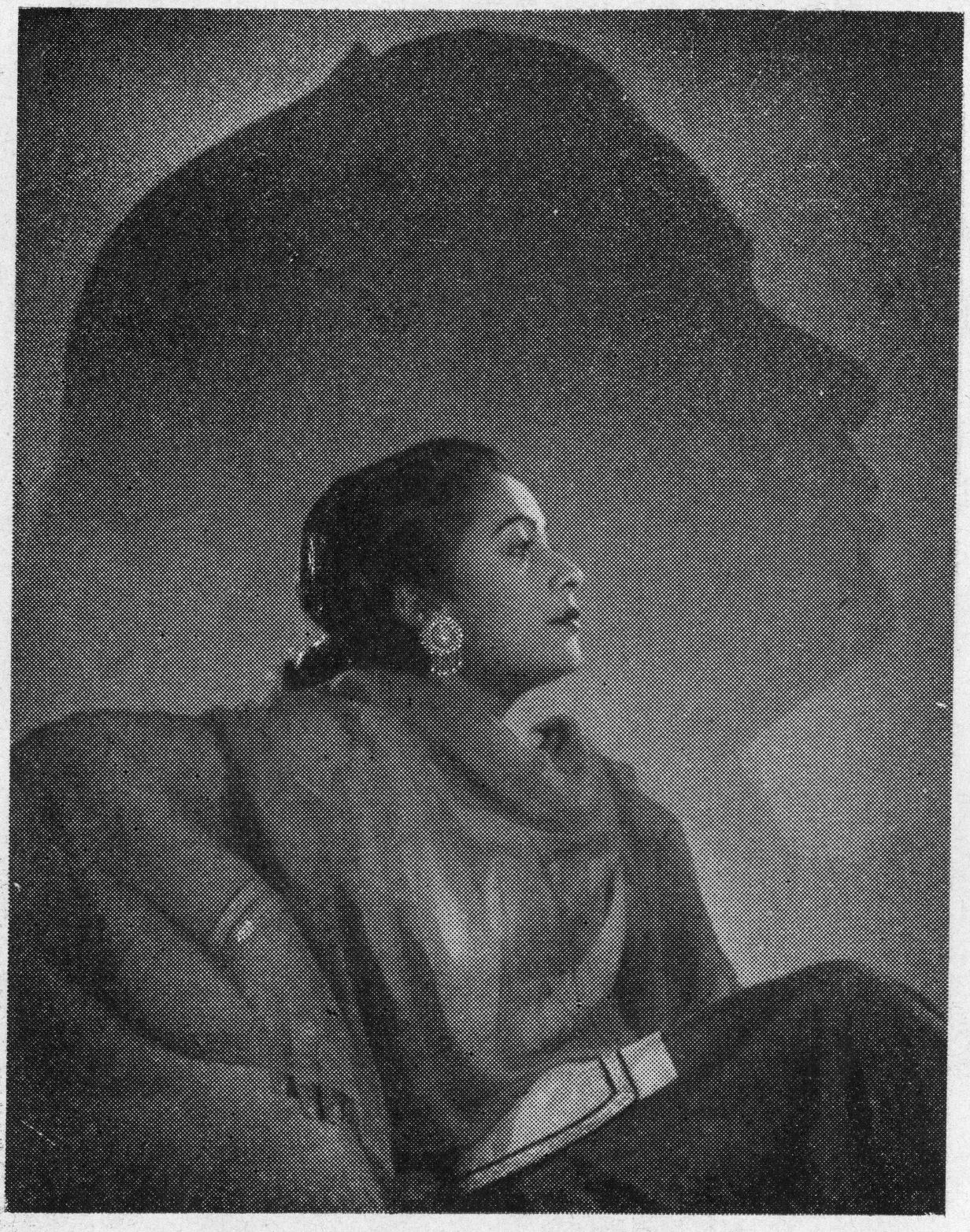
In this blind beggar's pose, Kanan leads Krishnakant in "Ban Phool", a picture of P. R. Productions of Calcutta.

Renuka Devi plays a bright role in "Ghulami", a social story of Shalimar Pictures.

Inspite of Para showing herself with so much sympathy Arif does not seem to be impressed in "Chhamia", a Protima picture.

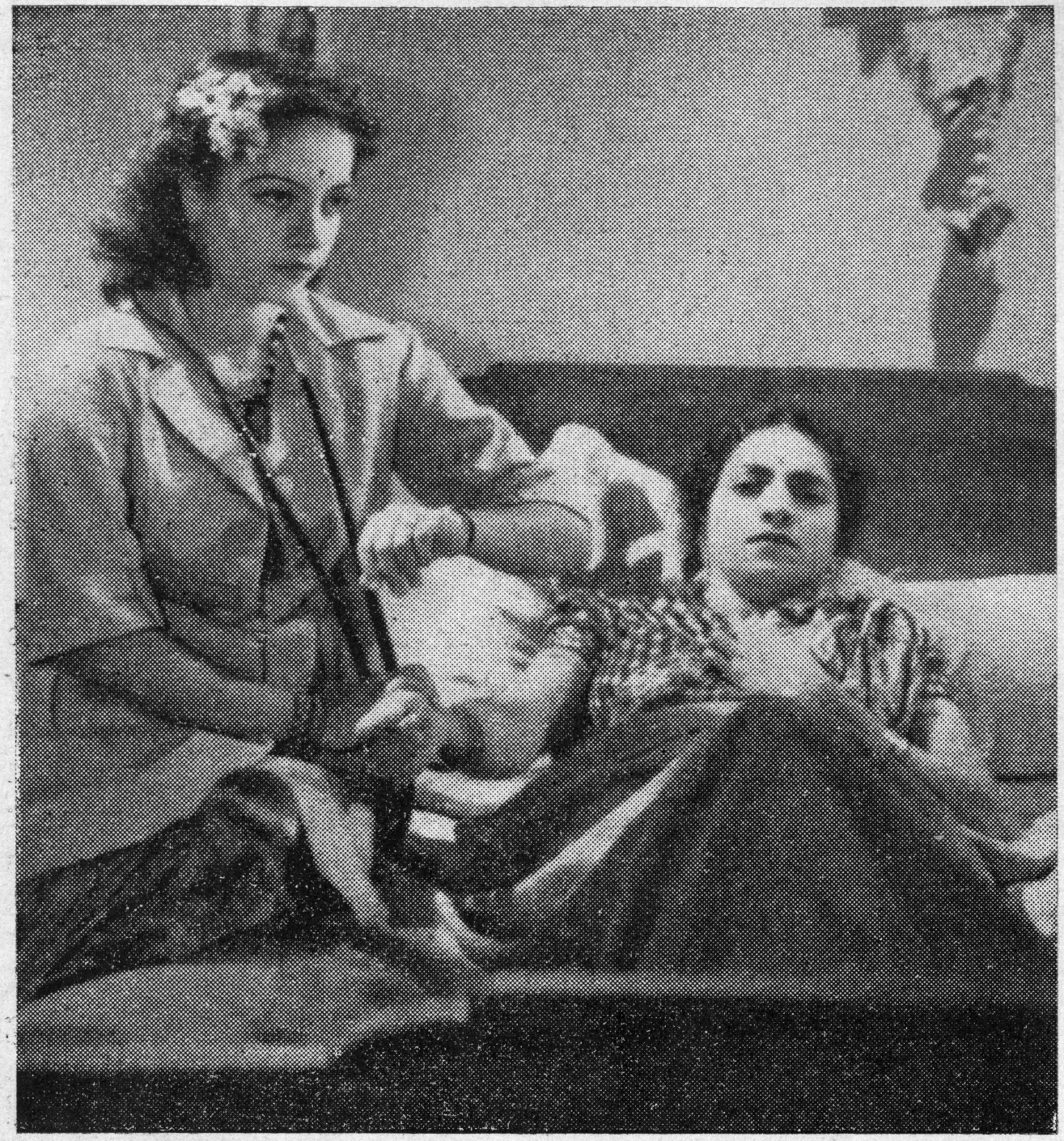
A Gama-Hamida pose of Shahu Modak and Leela Desai from "Meghdoot", a Kirti picture directed by Debaki Bose.

Wigged and retouched out of recognition, Mazhar looks anything but himself in "Naiyya" of Ramnik Productions.



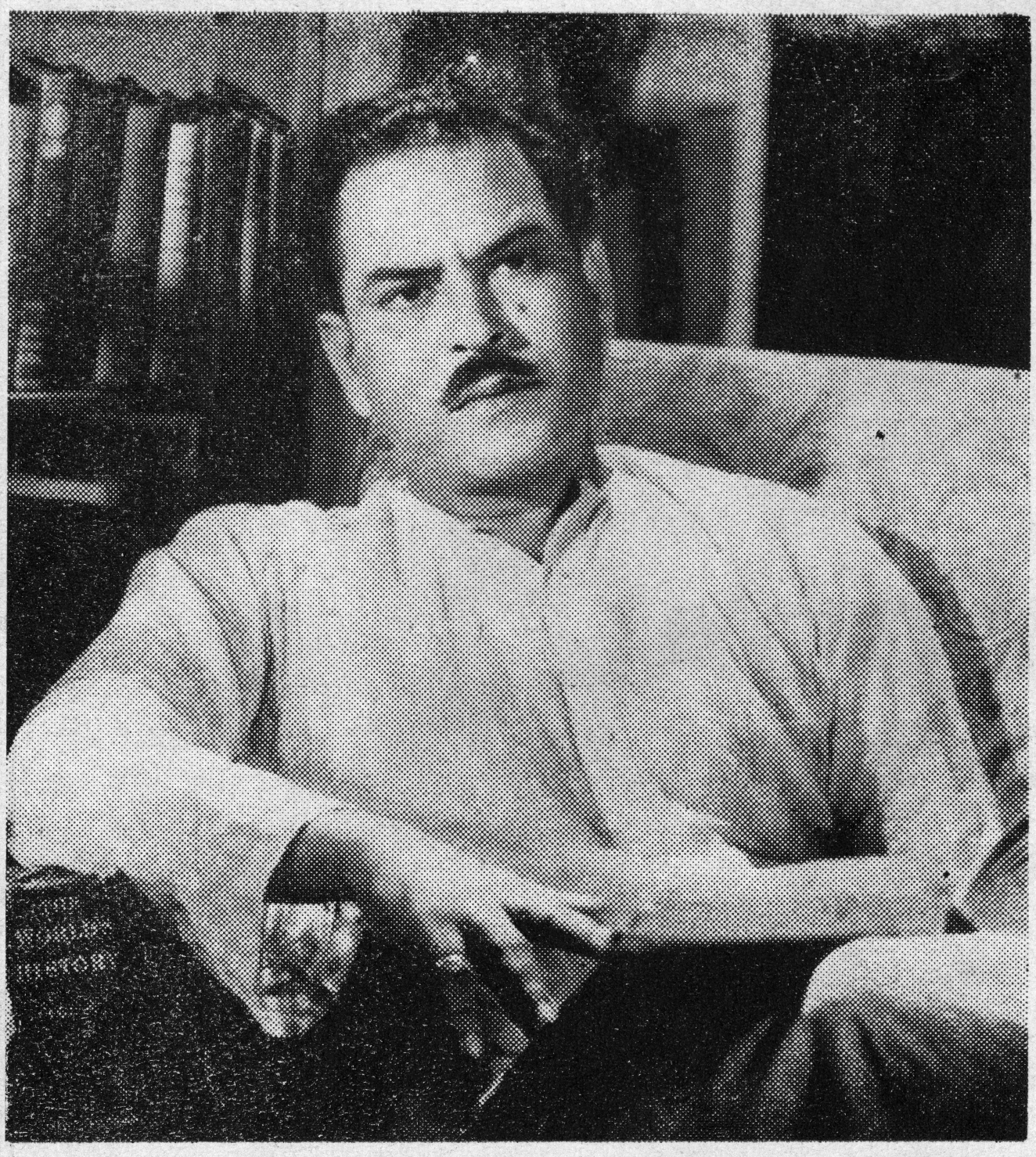
Protima's shadow is bigger than herself and so is her charm, felt more in her absence than otherwise. Protima brings new beauty to the screen in "Chhamia", now running at New West End.

Even little Nalini (now Mrs. Pankaj Desai) is putting on weight, as seen in "Phir Bhi Apna Hai."



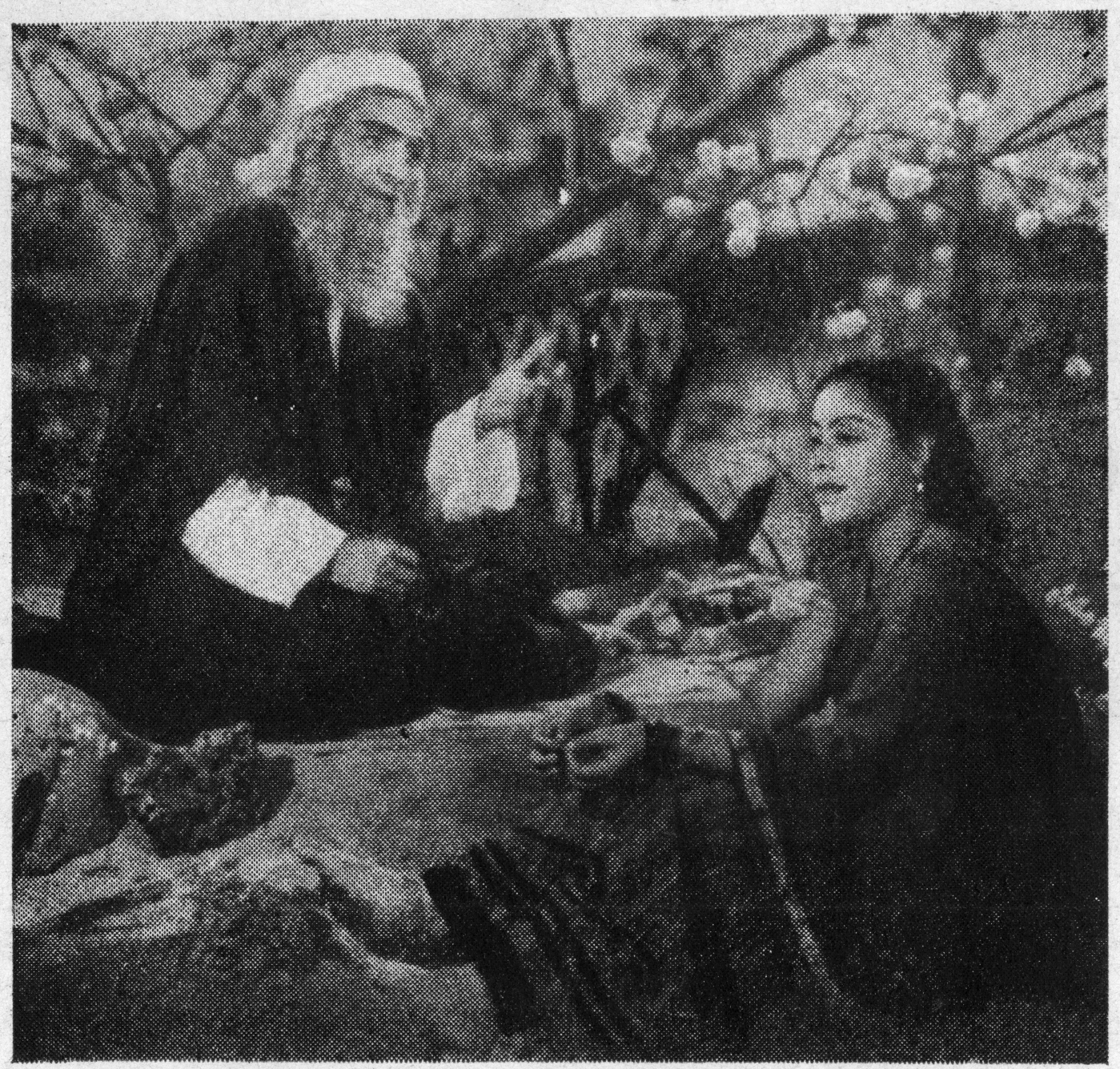
What she failed to do in life, Snehaprabha is now doing in pictures. She would, however, do well to look at the watch while counting the pulse beats in "Navyug's "Din Raat".

Kanan goes to Hiralal to solve a problem of love in "Ban Phool."



Imagine Yakub with books and a thought inside. But times have changed as is evident in "Zeenat," a social story of Eastern Pictures.

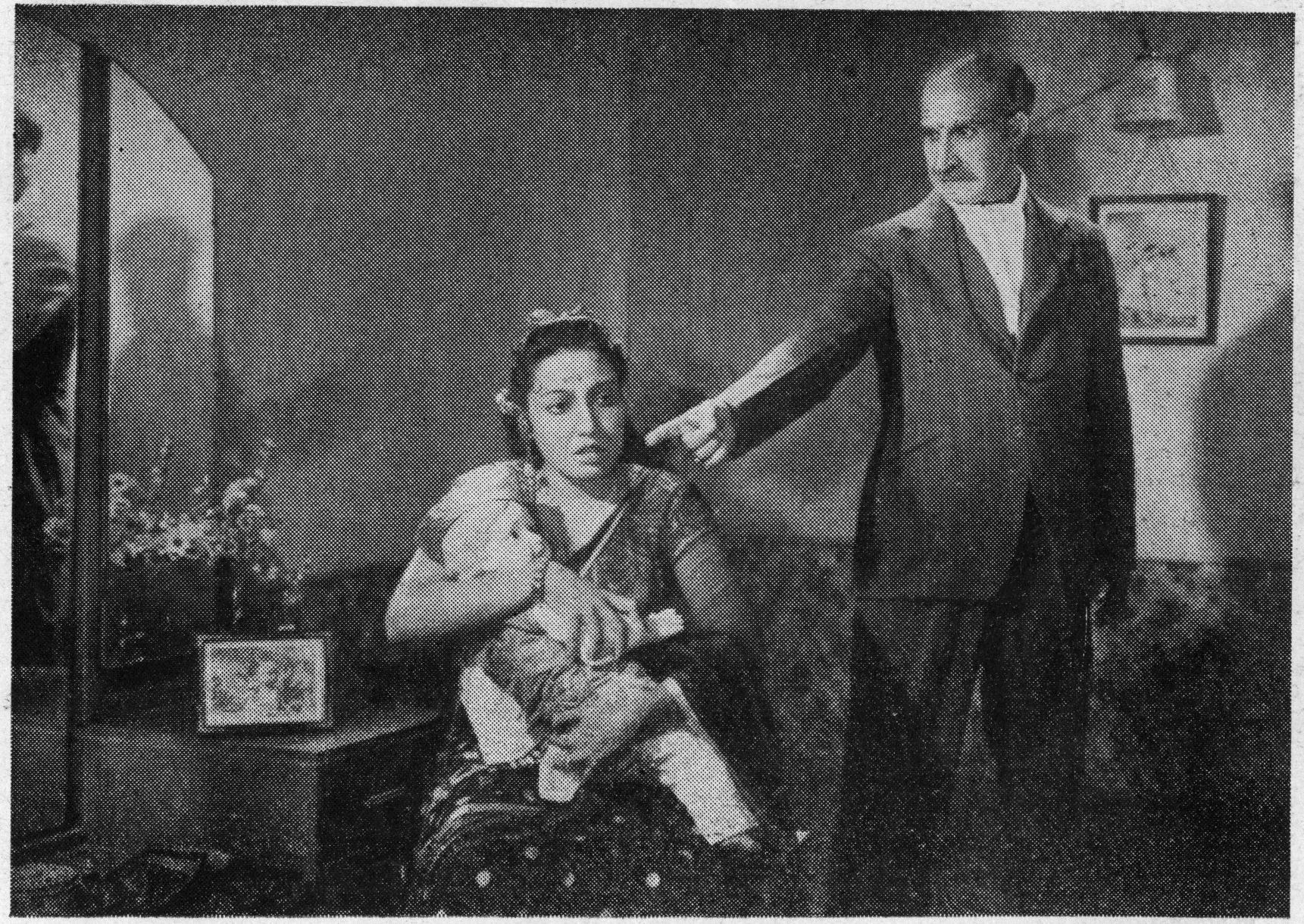
Does Renuka look sad? She is thinking perhaps when "Ghulami", a Shalimar picture will actually come to the screen.



Mukherjee is airing his platonics before Kanan in "Ban Phool," a picture from Bengal.

Surendra and Ratnamala make a new team in "Ratnavali", a costume story of Amar pictures.

That is how Snehaprabha waits when she wants something in "Din Raat", a Navyug picture



In "Room No. 9", a Navyug picture, Saroj Borkar clings to a doll and we are told it is a baby. Wonder, what they do in other rooms.

A well-matched proposition, the way Nemo and Bibbo look in "Pehli Nazar", a picture of Mazhar Khan.

Holding a candle to one already blind with love, Sulochana Chatterjee tickles the heart of Paresh Bannerjee in "Din Raat", a Navyug picture.

A situation of pots and what-nots from "Panihari", an Asiatic picture featuring Shanta Apte.

This is rather a hot situation from "Room No. 9", a mystery picture of Navyug Chitrapat.

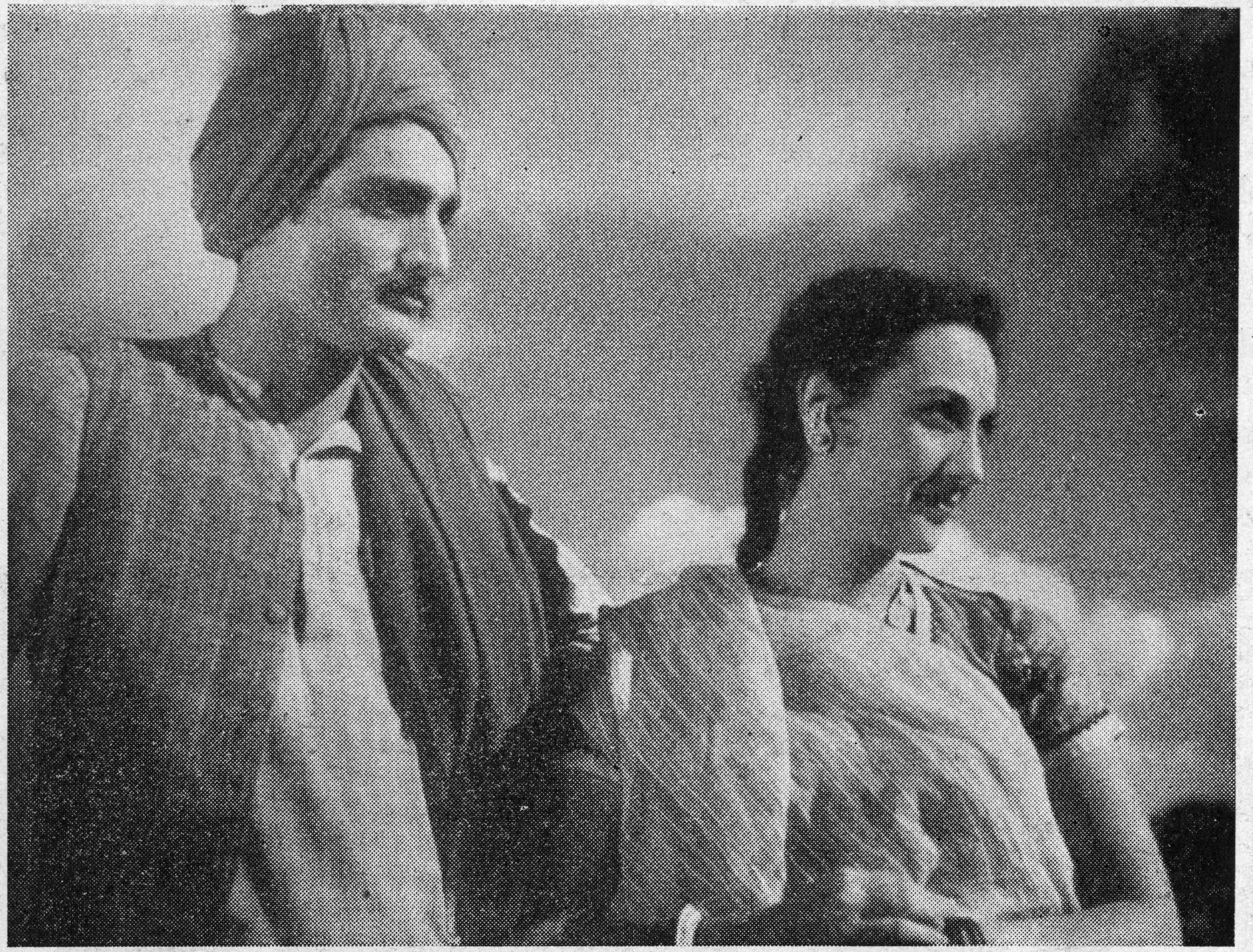
That is how Debaki Bose would like to find women, like bacteria in a drop of water or worms in a clod of earth, and he puts the idea to test in "Meghdoot", a costume story of Kirti Pictures.

Veena gives a sprinkling of sex-appeal to "Pehli Nazar", a picture of Mazhar Art Productions.

Munnawar Sultana looks coy enough in "Pehli Nazar", a picture of Mazhar Art Productions.

With Gulab and Bikram Kapoor, many a humorous situation takes birth in "Panihari", a picture of Asiatic.

Wistful and waiting for the long lost one, Protima brings to the screen a pathetic charm in "Chhamia", a social story.



The clouds have taken all the expression away, leaving Masud Parvez and Renuka Devi to do their best in "Ghulami", a Shalimar picture.

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WITH

KANAN	*as Radha*
DEBAKI BOSE	*as Director*
CHARU ROY	*as Art Director*
KAMDAS GUPTA	*as Music Director*

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